Royal Academy of Music Magazine

Royal Academy of Music

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Royal Academy of Music Magazine

Incorporating the Official Record of The RAM Club

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On 19 June the long-awaited recommendations of the PCFC (Polytechnics and Colleges Funding Council) committee of enquiry were made public. Expectations that a new London conservatoire, incorporating the Royal College of Music and Royal Academy of Music, would be suggested by the committee's report have been realized, the implications of which are enshrined in a bulky document. The first step towards creating the new institution, it is suggested, should be the establishment of a joint Council by 1 April 1991, comprising an independent chairman, independent members and members from the Royal Academy and Royal College. A joint academic board would ensure that the two existing conservatoires develop common academic policies. Within three years the restructured management should be in place and federation of the two colleges complete.

Traditionalists will no doubt argue that with the loss of the distinct and separate identities of both the Academy and the College and with Trinity College scheduled to move to Bristol by 1994, the provision for training performers in the capital will be severely weakened. However, the PCFC review makes it abundantly clear that within the framework of present funding, it would be impossible to sustain two London conservatoires to the highest international standards whilst both were bidding for a slice of the same cake as all other establishments under the aegis of the PCFC.

In announcing his committee's decisions, the Lord Gowrie, former Minister of the Arts, made much of what the report is not. The committee's methodology, he explained, meant that federation should 'not be achieved by fiat', nor was it the committee's business 'to recommend that PCFC insists on a merger.' He further pointed out that it was the committee's view 'that the present system, whereby two great conservatoires competed with each other for funds was likely to cause too thin a spreading of jam, butter or margarine between them', and that there would be 'a diminution in absolute terms of quality if the "butter" is not available.'

The thinking behind the report is clear and, to a certain extent, beyond party politics, although recent trends in government funding of arts education and training suggest that if this report is not implemented then market forces will make it difficult, if not impossible, for two competing conservatoires to flourish in London. Practically, student intake for the new confederation would be reduced to 800 and real-term expenditure increased from £6400 to *c.* £7500 per student. At the time of writing, the Royal College has expressed concern about the nature of the review committee's report, believing that existing competition between the London conservatoire's is desirable. The Academy's view of the proposed new conservatoire is that it represents 'a positive and promising way forward' for the future. It would be wrong to speculate here on the response of both institutions to the details of how a mutual settlement might be achieved; however, Lord Gowrie frankly revealed that he could not envisage two PCFC-funded conservatoires surviving 'unless one or other had access to a new, separate source of funding and I feel that is unlikely.' It would be fair to say that private-sector funding is an unreliable way of guaranteeing the future of an educational establishment. My own concern is not that a new, joint conservatoire has been recommended, but that the relative increase in PCFC funding proposed for its students by Gowrie's committee is maintained and not cut in future.

ANDREW STEWART

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*Cover illustration: Two Stradivari from the Rutson Bequest: the 'Maurin', 1718 (left); the 'Archinto' viola, 1696 (see **Rutson's Bequest**, p.15). Photo by Clarissa Bruce.*

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News Update

People & Places

You may have read or heard about the Arts Council/Midland Bank credit-card scheme specifically to benefit arts organizations. Artscard, billed as 'the credit card that gives to the arts', was launched last year and we are delighted that the Royal Academy of Music has now been included amongst the arts groups benefiting from it. All readers of this Magazine will receive details about the scheme (you may already have done so). Artscard is a painless way of helping the Academy (as much as any credit card is painless, that is). We urge you to accept the offer of the card and to use it instead of other credit cards you may have, because the first time you use it the Academy receives £5, and thereafter every time you use it the Academy will receive 25 pence for every £100 you spend. Please apply for an Artscard now! (Via the Development Office if necessary.)

Filofaxes to the ready! The Society for the Promotion of New Music and the Electro-Acoustic Music Society (renamed as Sonic Arts) has recently changed premises. Composers should note that both organizations can now be contacted at West Heath Studios, 1–14 West Heath Yard, 174 Mill Lane, London NW6 1TB tel: 071-431 3752.

Competitions and Scholarships

As part of an initiative founded by the Glasgow Philharmonic Choir, the Woolwich Recital Competition for Young Singers has recently been launched. The competition is open to singers under the age of 30 who wish to develop their solo careers. Applications should be submitted by 31 July and the finals will be held in Glasgow in November. Further details can be obtained from: The Secretary, Woolwich Recital Competition for Young Singers, 109 Randolph Rd, Glasgow G11 7DS (please enclose s.a.e.).

Honours & Awards

On 15 March this year the following distinguished musicians were appointed Honorary Members of the Royal Academy of Music (Hon RAM):

Maurice **Bourgue**
José **Carreras**
Paul **Esswood**
Erich **Gruenberg**
Ton **Koopman**
Horst **Neumann**
György **Pauk**
John **Scott**
Klaus **Tennstedt**

At the Annual General Meeting of Directors of the Academy the following were elected:

Fellows of the Royal Academy of Music (FRAM):

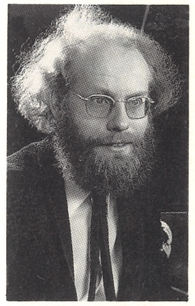
Edward **Gregson**
Kathryn **Harries**
Minna **Keal**
Michael **Lewin**
Odaline de la **Martinez**
Anthony **Rooley**
John **Wallace**

Associates of the Royal Academy of Music (ARAM):

Richard George **Angas**
Paul Graham **Archibald**
James Lindsay **Armstrong**
Thomas Jeremy **Barlow**
Kathleen **Bartlett**
Lindsay Alfred **Benson**
Richard Thomas **Bissill**
Douglas Gavin **Boyd**
John **Brearley**
Ronald Samuel **Bryans**
Jeffrey Deryck **Bryant**
Steven Robert **Burnard**
Janet **Canetty-Clarke**
Micaela **Comberti**
Pamela **Cook**
Michael J. **Dale-Roberts**
Stephen Francis **Daw**
Graham Peter **Dixon**
Duke Halliwell **Dobing**
Michael John **Dussek**
Clive Stuart **Fairbairn**
Brian John **Ferneyhough**
Nicholas David **Folwell**
Edmund Sebastian **Forbes**
Peter Albert **Fowler**
Lesley **Garrett**
Llywela Vernon **Harris**
Jacqueline **Hartley**
Thomas William **Hawkes**
Richard Sidney **Hickox**
Monica **Huggett**
Gareth **Hulse**
David Ian (Joe) **Jackson**
Roy **Jowitt**
Skaila **Kanga**
Gillian **Knight**
Gordon Maris **Langford**
Adrian Paul **Leaper**
Olive Mahoney **Lewin**
Jean Patricia **Mallandaine**
Walter Vernon **Midgley**
Perry **Montague-Mason**
Chinyere Adah **Nwanoku**
Michael **Nyman**
David Gerald **Palmer**
Darko **Petrinjak**
Rudolf Herbert **Piernay**
John Joseph **Pigneguy**
Jeremy Fraser **Pike**
Jonathan **Plowright**
Claire Rosanne **Powell**
Duncan Neil **Prescott**
Paul Geoffrey **Reade**
François Louis **Rive**
Geoffrey Mark **Rowlinson**
Brian Roy **Sewell**
Paul **Silverthorne**
Harry Andrew **Spain**
Eric William **Stephenson**
Robin **Stowell**
Richard Martin **Suart**
Ingrid **Surgenor**
Eleanor Christine **Teare**
Bramwell Bernard **Tovey**
David Anthony **Vinden**
John **Ware**
Jill **Washington**
Philip **White**
Gillian Mary **Widdicombe**
Paul Lewis **Willey**
Christopher **Wiltshire**
James Peter **Wood**

Felicity Lott was awarded the CBE in this year's New Year's

Richard Hickox



Ton Koopman

Ingrid Surgenor

Honours List; **John Lanchbery** and **Michael Rose** received the OBE. In the Queen's Birthday Honours, **Roger Norrington** HonRAM was awarded the CBE; **Jane Manning** FRAM and **Arthur Wills** FRAM were awarded the OBE. Miss Lott has also been awarded an honorary doctorate by the University of Sussex.

Piano Duo **Hans-Peter** and **Volker Stenzl** have scooped the second prize, worth $5,000, in the Murray Dranoff Two Piano Competition held last December at the University of Miami's Gusman Hall. In addition the brothers won a special award of $1,000 for the best performance of a new work for two pianos by Michel Legrand.

Congratulations to double-bassist **Dominic Deldis** for winning joint third prize, worth £500, in the 14th Shell-LSO Music Scholarship. Cellist **Martin Storey** also took part in the national final held at the Barbican Centre.

Notice Board

The Amadeus: 40 Years in Pictures and Words. As a continuing special offer to all recipients of the *RAM Magazine*, this splendid album of memorabilia is available at £7.50 (plus £1.50 p&p). It is sold in aid of the Amadeus Scholarship Fund, which exists to help young chamber musicians realize their musical potential. To purchase copies please call Suzanne Rozsa-Lovett on 071-794 9898.

Thoughts for the Day:

'All editors think "allegro appassionato" means 'go faster' and all Italian Romeos know it means 'go slower....' 'Apart from musicianship, is there anything else worth discussing?' 'While we can all hear, few seem to have the capacity for listening'.

For these quotes and more, read on! Anton Weinberg, who left the Academy in 1965 and has just returned from a period as a Professor of Music at Indiana University in the USA, has kindly donated copies of his book on musical and music-related quotes – *Unfinished Sentences* – which are available, price 75p each, from Janet Snowman in the Development Office. Ideal presents for friends at Graduation, as a thank-you to parents and teachers and for sitting with, contemplatively, in front of a warm fire with a wee dram. Incidentally, the editor of *RAM Magazine* is non-Italian, but confesses to using the same musical dictionary as Mr Weinberg.

Janet Snowman would like to thank all those who returned their computer printouts with amendments and corrections. 'We had a wonderful response and have been able to iron out many small errors in addresses etc, as well as adding to our resources on the achievements of former students. We're happy for you to examine your database record at any time by appointment.' Enclosed with this magazine are the forms for those whose names, at the time of registration at the Academy, began with M through to Z.

Come along with your family and friends to the Barbican on 20 January 1991 at 4.00 pm for the Academy's second 'Opera Singalong'. Put the date in your diaries and remember to book early. Artists, who have kindly donated their services, include Rosemary Ashe, Susan Bullock, Jean Rigby, David Barrell and Peter Bronder, with the RAM Orchestra and Chorus conducted by Nicholas Cleobury. Further details from Janet Snowman on 071-935 1665.

Unfinished Sentences

Anton Weinberg

'Music is to be understood, not just heard.'

See 'Thoughts for theDay'

Marion Dormer and Marion Geddes tell how they are helping the Academy's Japanese students to overcome the language barrier.

After almost three years at the Academy we still find it a novel experience to teach English to the strains of a harpsichord or an operatic aria. On the other hand our musical colleagues probably find it equally novel to come across our blackboard with maps of the London Underground, the latest news from *The Times* about Japan, a list of Japanese restaurants in London, and a notice of 'What's On at the Barbican'. We feel it's time we introduced ourselves!

Since April 1987 we have taught the English-language component on the one-year Intermediate Certificate Course for Japanese students. In fact, we meet them two weeks before they first step into the Academy, for an intensive English course during the Easter holidays. This is an extremely important time for the students – and a difficult one. They are often jet-lagged, culture-shocked and anxious about the year that lies ahead. We encourage them to practise their spoken English in role plays and through other language-learning activities, give them a crash-course in basic music vocabulary, help them open bank accounts, instruct them in the workings of the Tube, and generally help them to overcome day-to-day fears about 'coping' before they start their music studies at the RAM.

Once they are at the Academy we see the Japanese students two mornings a week for language tuition. At first we concentrate on helping them with their immediate language needs: to communicate with their music teachers and to make basic social contact with other RAM students – in the canteen, in orchestras, in the choir. As their language skills improve we try to expand their music vocabulary through reading and discussion of texts on musical topics, and to develop their confidence in speaking, so that they can make friends with other students and take part in conversations and discussions on topics of general interest. As far as we know, the Academy is the first musical institution in this country to include 'service English' for musicians. In some ways this makes life harder for us as we have no predecessors to turn to for advice or teaching materials. On the other hand we are proud to be part of a service that we feel is vital to our students' ability to cope with their music studies and to settle down happily in a foreign country.

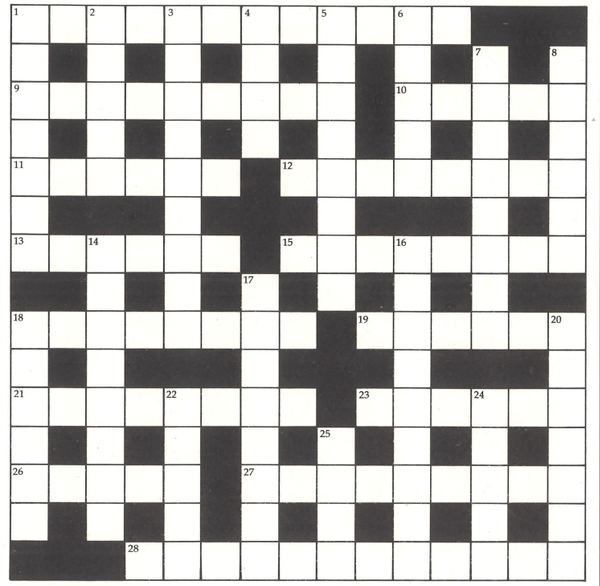
Obituaries

The following members of the Royal Academy of Music have passed away. We pay tribute to their memory in this column.

- ☐ Yvonne Madeliene Adair FRAM. Died 17 December 1989.
- ☐ Sir Lennox Berkeley CBE HonRAM. Died 26 December 1989.
- ☐ Robert Donington OBE HonRAM. Died January 1990.
- ☐ Peter Racine Fricker Hon RAM. Died January 1990.
- ☐ Gwendoline Embley ARAM. Died 1 February 1990.
- ☐ Dennis Nesbitt HonRAM. Died 4 February 1990.
- ☐ Michael Pelloe HonFRAM. Died 8 March 1990.
- ☐ Sir Reginald Goodall CBE HonRAM. Died 5 May 1990.
- ☐ Patrick Piggott FRAM. Died 9 May 1990.
- ☐ Dame Eva Turner FRAM. Died 16 June 1990.

Crossword

We are very grateful to Mr W R C Ogden for compiling the following crossword. When he isn't baffling us with fiendish clues, Mr Ogden is also Honorary Treasurer to the Academy. A prize of £10 for the first correct crossword drawn out of the hat on 1 October 1990. Return your entry to the Development Office with name and address by 30 September.



Across

1 Way to spoil retrograde city on good foreign scale in London (2, 10)

9 Discover difficult tot, 11, creating work of fiction (9)

10 Note landlord produced piano trio (5)

11 In short, tax-men join sporting body, exercise and make inroads (6)

12 Girl, we hear, is attracted but on the wrong track (8)

13 Apparently, it was not inborn for him to have written his best-known opera (6)

15 Bow to the noble chamber work, popularly known (8)

18 He wrote music for part of dance set to American issue (8)

19 Many an old admiral can benefit the RAM (6)

21 Former student has almost completed exchange – a sort of square block! (8)

23 Is aged bowler 'out' (3, 3)

26 Service student is a bounder – and foreign! (5)

27 Feature right behind – late as result of head-wind (4,5)

28 The second half of 15 is required to produce RAM feature (3, 5, 4)

****

Down

1 Give voice about uproar. Thus he produced slightly noisy quaver in March, for instance (7)

2 A prime one for generating action (5)

3 'Shortnin' bread' on record; songs make dramatic teaching methods (4, 5)

4 Take top off instrument and reveal another (4)

5 Office book has a couple of notes by way of being on short lines (8)

6 Weak uprising holds key to time of darkness (5)

7 Are they consumed during 'beat' concerts? (4, 4)

8 Position taken by man at church? (6)

14 For example, orchestral piece from list, we hear (8)

16 Daily features as means of neat steering (4–5)

17 Allowed study to have broadcast, say (8)

18 And French left note for leading RAM Principal (6)

20 Scored sign – essential (7)

22 Sufferer not started to bring up (5)

24 Put water on a religious figure of old (5)

25 Vigourous feature in organ (4)

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Notes from America

Andrew Stewart looks back at the highlights of the Academy's memorable American Music Festival.

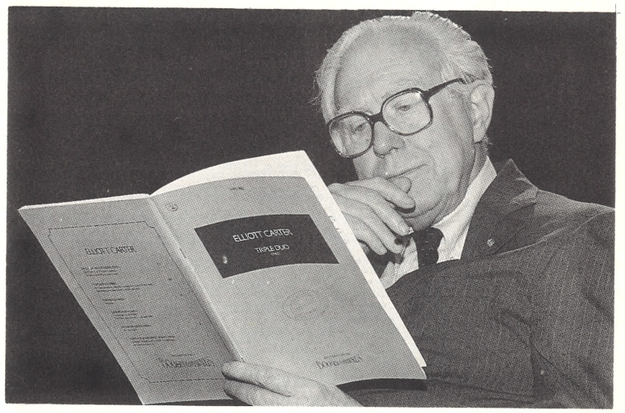
When Elliott Carter was born in New York in 1908 the great American dream of equality, prosperity and freedom was still untainted by the effects of global war and economic depression. The European musical avant-garde was of limited significance to the development of American art at this time. Although 19th-century American composers like Lowell Mason, Horatio Parker and Edward Macdowell looked back to Europe, it was with nostalgic hindsight; indeed, nostalgia for the pioneering spirit of earlier American settlers was of equal importance to their musical vision. Only with Charles Ives did an independent and original musical voice emerge in America, practically unrecognized during his lifetime. It was fitting that the final concert in the Academy's American Music Festival (12-15 March 1990) included, in juxtaposition, one of Carter's most recent and elaborate scores, the *Three Occasions* for orchestra, and Ives's 'Decoration Day' from *New England Holidays*.

Carter's father, a successful business man, had contacts in Europe and the young Elliott went with him to Vienna in 1925, where he acquired scores of works by composers of the Second Viennese School. At the age of 15 Carter was befriended and encouraged by Ives. As Carter explained to Bayan Northcott in the ISCM seminar, with which the American Festival was launched, Ives would take him to concerts of contemporary music and subsequently play and discuss the works heard.

Northcott challenged Carter to outline the themes and developments that have influenced his work. 'Where would you like me to begin' was not an intentionally flippant remark: Carter's early experience of Ives, Varése and Ruggles was enlarged by periods of study in Germany, where he encountered the music of the Schoenberg school, and later with Nadia Boulanger in Paris from 1932-35. Before moving to Paris, Carter studied English literature at Harvard and, after graduating, composition with Walter Piston and Gustav Holst, visiting professor in 1931-32. 'It was the music of my own time that really mattered to me. With Boulanger we studied the Bach *Well-Tempered Clavichord*, but she also introduced us to new music. Because Boulanger had been told as a young girl that her eyesight might be lost, she memorized a huge amount of music: she would play a section from the *Rite of Spring* or from Debussy to illustrate a point. She had such tremendous energy. Often we would stay up until four in the morning talking about Bach's counterpoint and walking in the countryside near her home.'

At a time when the musical, if not the entire, world appears to be obsessed with anniversary celebrations, it is refreshing to see that the Academy should present Berio at 64 and Carter at 86 – both, quite obviously, vintage years for composers. Last year, festival programmes were biased in favour of pre-1970 Berio. By contrast Carter's music was presented right up to date, with six works from the 1980s. During the four-day Festival, Academy musicians performed 19 of Carter's works, showing the remarkable development of his compositional style since the early 1940s. Five generations of American composers were represented in the festival, from Ives, through Copland, Barber, William Schuman and Carter himself, John Downey and John Baur, to Michael Torke and Augusta Read Thomas (a former Academy postgraduate student).

Opening the musical proceedings EMAS (Electro-Acoustic Music Association) and Stephen Montague presented a short programme mixing tape and live performance, billed as 'Environmental electronic music'. Montague's choice of works for the opening concert was shrewdly compiled to show that there *is* humour in modern music. Charles Dodge's *Speech Songs* and David Koblitz's *How to Pachanga*, a musique-concrète work, demonstrated the possibilities of the tape medium to comment on the lighter side of life, and Montague's own *Haiku* for piano, live-electronics and computer tape defied the 'crash-bang-wallop' image of electronic music in a work of cool simplicity. Academy student Sheila Nolan's *Into the Sunrise* was given its premiere performance, its rhythmic complexities and demands on the players hinting at Carter's recent idiom.

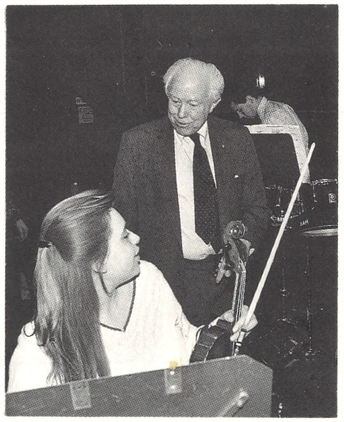


Suzie E. Maeder

Moved and inspired by the characters in Mozart's operas: Elliott Carter reflects on the score of Triple Duo

It would be easy to say that such an event deserved to be better attended than was the case, and perhaps the mid-morning slot was not ideally attractive to an outside audience. However, it was noticeable throughout the Festival how few music students actually supported the efforts of their colleagues. Bruce MacCombie, Dean of the Juilliard School, and a featured composer in the Academy's Festival, told me that the Juilliard's own contemporary festivals have attracted substantial 'in-house' audiences: from the general frankness of our discussion, I have no reason to doubt him. In financially difficult times, artistic innovation is at risk of being supplanted by 'safe', sponsorship-conscious works. The Academy is in the unique position of being able to promote and manage one of London's most important annual celebrations of new music, without charging for admission to concerts, and satisfy a vital educational need simultaneously.

A particular strength of the Academy's Festival was the diversity of works programmed; if Carter's music proved too 'difficult' or complex for some then ample contrast was provided by the music of MacCombie, John Adams and Stephen Albert. In short, poor student attendance was unforgivable.



'All the performances and performers were very fine'

One of the Festival's most memorable events was given at lunchtime on the first day, featuring chamber and solo works by Carter. Leaving aside commentary on the music and criticism of the performance, the most immediately impressive aspect of this concert was the genuine sense of occasion and celebration of the works of one of America's greatest composers. Carter's gentle wit was overheard when he asked Paul Patterson, Festival artistic director, if Budweiser were sponsoring this concert, only to be disappointed to hear that they were supporting the later jazz gig: 'I thought I'd really made it', he replied.

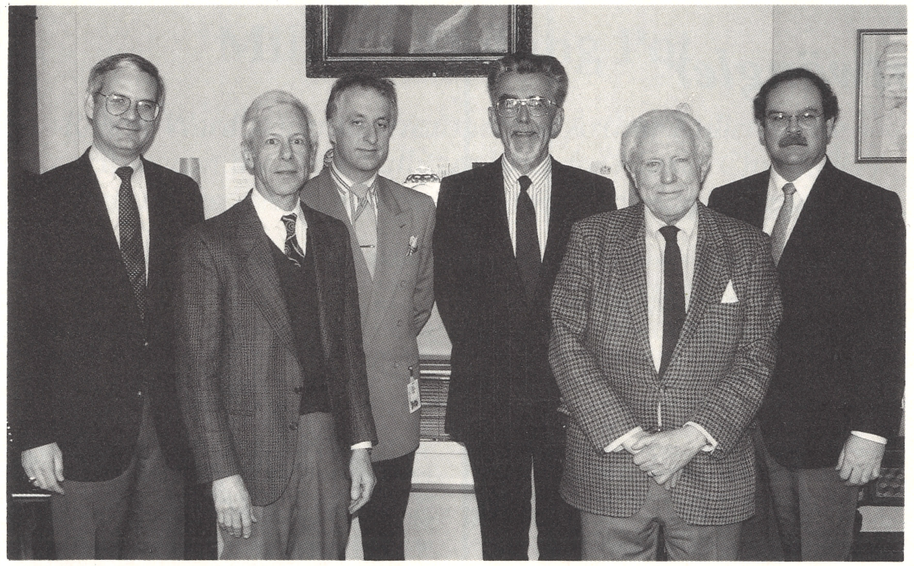
The *Three Poems of Robert Frost*, performed by Teresa Shaw and Gareth Hancock, was composed shortly before Carter's Piano Sonata and displays a similar, if less developed, mixture of the simple harmonic and melodic style of Copland and the rhythmic freedom of Ives. Shaw's interpretation emphasized the dramatic undertones of Frost's lyrics, especially in the affecting setting of 'The Line-Gang'. Paul Patterson's skilful programming juxtaposed these songs with two instrumental works from the 1980s: *Changes* for guitar (1983) and *Esprit rude/Esprit doux* (1984). Apart from the fearful virtuosity of *Changes*, splendidly accomplished by Stephen Goss, this work displayed Carter's interest in contrasting rhythmic and harmonic textures.

One of the most remarkable features of Carter's musical style is the way in which it has become more complex, less compromising and derivative as he has grown older: his genial character seems at odds with the toughness of works like *Penthode* and *Three Occasions*. One would expect a degree of conservatism from a composer whose early works fall generally into the neo-classical style of Hindemith or Stravinsky; but for Carter his 'wrong-note' music of the late 30s and early 40s was only a temporary phase.

In an impromptu discussion of his Second String Quartet and the *Triple Duo* for six players given during the Festival, Carter outlined the philosophy behind his more recent music. 'In the Quartet I explored the question of what musical texture meant.' Like Ives, Carter looked at polyrythmic and polytextural techniques: 'Most of the idea for my music has come from reading Joyce. Whereas Stephen Albert [also inspired by Joyce] uses advanced texts in a conservative way, I use conservative texts and write advanced music. My music ceased to be in traditional forms. I gave a different repertory of pitches and speeds for each instrument in the Quartet. I was concerned with players and the personal situation: the idea of co-operation on the part of individuals who are free. This idea has persisted throughout my works.' In *Esprit rude/esprit doux* for flute and clarinet the inter-relationship between the players is an essential part of the composition, with both sharing and elaborating material. The two remaining pieces in the first lunchtime concert further displayed Carter's concept of ensemble writing and 'metrical modulation', the idea of creating flux within the pulse of a work. In the Cello Sonata the lyrical nature of the cello is contrasted with percussive effects from the piano. The performers, Paul Kellett and Gonzalo Moreno de Andres, did more than just play the notes, which in itself is worthy of applause, and revealed the passion and depth of Carter's music. Concluding the concert, the Regent Wind Quintet gave a spirited reading of the 1948 Woodwind Quintet.

The Manson Ensemble under Odaline de la Martinez performed the week's most demanding, and perhaps most stylistically varied, programme, the contrast between Stephen Albert's Joyce-inspired *To Wake the Dead* and Carter's remarkably complex *Penthode* being particularly stimulating. The *Triple Duo* for six players was given the most refined performance, the players highlighting Carter's view that each duo should possess its own character. 'The idea for the work came from listening to Mozart's operas. Dent's book on Mozart talks about the emotions of separate characters in the opera ensembles. I found

Rita Castle



Celebrating American Music in style (from left to right): John Baur, Lawrence Moss, Paul Patterson, Sir David Lumsden, Elliott Carter, Bruce MacCombie. Students were able to work closely in rehearsal with featured composers during the Festival and to attend a variety of practical and theoretical discussions of their music.

this idea very moving.' Carter also acknowledges the influence on the work of medieval multi-textual motets, the interaction of characters in a Balanchine ballet and recordings of North-American Indian music. *Penthode* pursues the same notion of contrast and continuity, with five distinct groups each having their own repertoire of intervals and tempos. By comparison to *Penthode*, Stephen Albert's treatment of texts from Joyce's *Finnegans Wake* employs a much simpler musical style, often diatonic, but with effective and appropriate use of fragmentary and superimposed themes. Soprano Nicola Kent deserves special mention for the maturity of her interpretation and the range of vocal colours she produced in response to the birth, death and transfiguration themes of the text.

To review each performance given during the Festival in this article would be fruitless. What impressed me above all about the concerts and discussions I attended was the tremendous level of commitment from the performers and the sheer skill and polish of the playing. John Downey, whose *Discourse* for oboe, harpsichord and strings proved one of the most distinctive and memorable works from Carter's younger colleagues, said that before he arrived at the Academy he was apprehensive about the standard of performance he could expect, but after the concert was clearly delighted with the interpretation of the piece by Kathryn Harris, Sarah Pope and the RAM Sinfonia under Edward Gregson. Elliott Carter generously offered his views on the Academy students: 'I think all the performances and performers were very fine. Their tutors deserve great credit and the students themselves have all played so well. My music wasn't written for students; it was written for Utopian players, and the Academy students have played it and understood it better than I could have imagined. Playing contemporary music helps the players when they return to early music. Because today we have to notate everything so fully for performers, only having limited rehearsal time, we mark all aspects of expression, phrasing and dynamics, which Bach never did. If you can get players to see how a composer wants his music to be played, then the same approach can be applied to the music of the past. The hall acoustics were a problem, not the players. When I admonished them in rehearsal, they tried to correct the balance, but the hall was against them in some works.'

Opinions about contemporary music, in all its many forms, are frequently jaundiced by unimaginative or over-long programming. Adding considerably to the variety of musical styles and instrumental combinations offered in the Academy's Festival, eight works by student composers received first performances or British premieres. Elliott Carter and Nicholas Williams judged that Paul Pellay's *M'illumino d'immenso* for orchestra should win the Josiah Parker composition prize. In characteristically modest fashion, Carter explained that all the student works were of a high standard: 'I have occasionally received prizes for composition and more occasionally have not received a prize. It is a source of embarrassment that my *Holiday Overture* received a prize and that a great work in the same competition, Arnold Schoenberg's *A Survivor from Warsaw*, did not.' Irrespective of competition results and prizes, the performance opportunities offered to Academy composers as part of the Festival are undoubtedly invaluable. Congratulations to Paul Patterson, Roger Steptoe and the Festival team for creating and inspiring this memorable event.

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Miller's Melting Pot

Robert Ward's operatic treatment of Arthur Miller's The Crucible *won the 1961 Pullitzer Prize for Music. Christopher Huning assesses a rare performance by the Academy.*

A **crucible** is a melting pot. Arthur Miller's treatment of the Salem Witch Trials is exactly that. The paranoia and hysteria of the first Puritan settlers in Massachussetts are the crux of this quite unsettling play, and Robert Ward's operatic version takes these as its *raison d'etre*. The Royal Academy's production in February similarly extracted the most from these elements. The atmosphere was set right from the extraordinary opening tableau: the very dark set was dominated by a noose suspended above a chair. A girl comes on and, with malice that was apparent right to the back of the theatre, kicked the chair from underneath the noose. It was a fitting opening to such a strong piece.

After this silent 'prelude', the first act begins, staged within the same set, with the Reverend Parris and his daughter, joined by Tituba. Parris was played by Julian Jensen and was every bit as fine as the last time I heard him in last year's Berlioz production at the Academy. Likewise, Laura Folley as Tituba was excellent.

'Are you gathering souls for the Devil?'
Reverend Hale (Neal Davies) exorcizes Tituba

They are joined shortly by Abigail Williams, played by Bethan Dudley, who was frighteningly convincing in her part, and indeed became much more so as the opera progressed. From her first entry she did much more than just sing the role of Williams, central to the sordid and sickly stirring of misplaced religious fervour and petty personal hatreds that form the basis of Miller's portrayal of the Salem trials: Bethan Dudley played it to perfection. Throughout the opera, she gave a very powerful Lolita-like impression, a girl overpowered by sexuality and adolescent malice, conveying the wantonness of a street-corner tart.

Roger Langford as John Proctor was the other principal protagonist. He matched Dudley's vocal and acting skills in his role as a highly principled, upright man who becomes the victim of something utterly beyond his control. The pair were electrifying right from the first act. Dudley emphasized Abigail's lustful obsession for John Proctor, the dilemma of the latter clearly shown by Langford. Mark le Brocq, in fine voice as Giles Cory, also convinced by his acting. The tension of the first act begins to reach a peak as Betty Parris (Kay Smith) throws a fit of hysterics, at which point the Reverend Hale (Neal Davies) appears on the scene. Whilst it seems to be the modern trend for critics purposefully to find fault with at least half the singers in any given performance, I cannot help but be impressed by the way in which all the main characters in this opera were portrayed. Neal Davies joined the two other principals, adding a suitably Mephistophelian portrayal of the hanging judge. The act ends with an outrageous display of evil spite from Abigail.

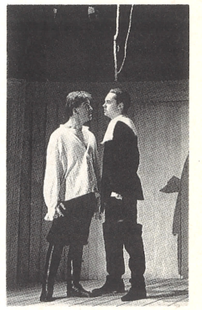
Act two sees the entrance of Elizabeth Proctor (Emily Bauer-Jones), the long-suffering, self-denying dupe between John Proctor and Abigail, who later becomes an impressively imposing figure, particularly in the final act when she persuades Proctor to confess in order to save his life, and then stands aside as he commits himself to death. Both Bauer-Jones and Langford were compelling at this point.

The third act contains an incredibly powerful duet between Proctor and Abigail, which in this performance was treated as a startling parody of a nineteenth-century *verismo* love duet. Langford remained magnificently unbending, as Dudley became yet more evil and Salome-like.

In the fourth act the drama reaches its climax. Robert Ward's music has been described as muzak or likened to film-music, but whatever its musical style it does a very striking job of assimilating the tensions of Arthur Miller's play. This is no more effective than here in the last act, by which point Abigail has bribed the gaolers to release Proctor. Ward's librettist, Bernard Stambler, adapts the stageplay superbly for this act.

During this opera I found myself viewing the performance not as a 'college' production, but on the professional level one should naturally expect. The orchestra, conducted by James Holmes, was excellent, at points extremely exciting, and the principal singers superb. A musical and dramatic triumph.

Clive Totman



'I think that be the Devil's argument'.

Academy Broadwoods

David Wainwright describes the background to the Academy's magnificent collection of historic keyboard instruments.

The seven instruments given to the Academy by the Broadwood Trust in 1989, and valued at £101,000, represent a selection of the instruments made in London (first in Great Pulteney Street, Soho, and later in their factory in Horseferry Road) by the Broadwood company during the century of its greatest production, from 1780–1880. The oldest instrument in the collection is the two-manual **Shudi & Broadwood harpsichord No. 1070**, dated 1787. Swiss-born Burkat Shudi (1702–73), was one of two leading harpsichord makers in eighteenth-century London (the other being Jacob Kirkman). He took John Broadwood into the business, Broadwood subsequently marrying Shudi's daughter and inheriting the firm. The 'Shudi' on the nameboard of No. 1070 is Burkat Shudi the younger, who seems to have been a sleeping partner. Though this harpsichord has the elder Shudi's notable invention, the 'Venetian swell' (a horizontal Venetian blind of wood, intended to provide the player with a *forte e piano* capability), the piano was already superseding the harpsichord. In 1793 Broadwoods ceased making harpsichords, in order to meet the demand for so many pianos. The 'Shudi' was bought at auction by the late Captain Evelyn Broadwood in 1938 and kept at his home, Lyne House, in Surrey. It is a fine example of this type of harpsichord.

The **1792 Broadwood square piano** represents the type of instrument that made the Broadwood company a fortune. John Broadwood had begun experimenting with the square piano in about 1770. It had been introduced to London by Johannes Zumpe, one of the makers who came to London as refugees from Saxony during the Seven Years' War. Broadwood made a few instruments on the Zumpe pattern in the 1770s, but they were fragile and the tension of the strings often cracked the soundboard. In 1783 John Broadwood patented a redesign, re-aligning the strings and providing brass under-dampers. By 1792, nearly 2000 had been sold.

The **Broadwood grand of 1807** represents the top end of its market. It has ebony stringing, introduced two years earlier, it is said, to mourn the death of Nelson. With modernizations and improvements, mainly to strengthen the case, this type of piano was the standard for 30 years from the 1790s. One was hired for Haydn when he visited London in 1796; but the most distinguished owner of this model was Beethoven. Thomas Broadwood, a partner from 1808, when the company became John Broadwood & Sons, visited the composer in Vienna in 1817. In the following year a Broadwood grand was despatched to Beethoven (later it was owned by Liszt, and is now in the National Museum of Hungary in Budapest). The Academy has another association with Beethoven's piano, in that an early professor of piano, Cipriani Potter, visited Beethoven in Vienna and subsequently gave the first performance in London of most of the composer's piano concertos. Potter was the teacher of William Sterndale Bennett, who first went to the Academy at the age of nine. In 1835, when Bennett was 18, his friend, the critic J. W. Davison, visited him in his 'comfortable study at the Academy, cheerfully lighted, warmed with a blazing fire, and with a splendid new Broadwood Grand just presented to him on the part of that munificent firm'. The next instrument in the collection, a **Broadwood square No. 47894**, was built about 1837. It is a typical domestic piano (Prince Albert had one) made by Broadwoods in great numbers until 1866 when the firm discontinued production of the square piano in favour of the upright.

The **'Elgar' piano, square No. 56785** was made about 1843–44. Broadwoods sold across the country, through local music sellers and teachers. It seems likely that this piano came through the Worcester music agency of Elgar's father. As well as Elgar's signature, the piano bears the names of the works he composed on it: *Caractacus* (1898), *Sea Pictures* (1897–9) and *Gerontius* (1899–1900).

The **Broadwood grand No. 17047** was played by Chopin during his last visit to Britain in 1848, during which most of his 'concerts' were soirées in the houses of wealthy patrons. This piano, the best in the range, being of rosewood (and selling at 155 guineas), was installed at Stafford House, the Duchess of Sutherland's residence (where Queen Victoria heard Chopin's performance); at Mrs Sartoris', 99 Eaton Place; and at the Earl of Falmouth's house, 2 St James's Square. Chopin played two newly composed waltzes, in D flat and C sharp minor Op. 64, to the publisher Beale, who bought them for publication. Later Chopin toured Scotland (Broadwoods sent up another grand), and then gave a concert in Manchester on No. 17047. The piano was brought back to London, where Chopin played it for the last time in a side-room at Guildhall during a Grand Polish Ball, on 16 November 1848, before returning to Paris.

Finally, the **Broadwood cottage upright** of 1882 represents the domestic instrument at its peak of social propriety. This example has added interest in that it was the schoolroom piano on which the Victorian daughters of the family learnt to play.

- *David Wainwright is the author of* **Broadwood by Appointment: A History** *(London: Quiller Press, 1982)*

Rutson's Bequest

Over the years the Royal Academy of Music has received many generous bequests from various sources. One of the most fruitful was made exactly one hundred years ago by an amateur collector by the name of Mr John Rutson. David Rattray reports.

The Rutson family were from Northampton. John Rutson lived solely from a private estate. He had a fervent passion for collecting Cremonese instruments, although he himself was neither a musician nor musical. One of three brothers, he never married. The Osliff Rutson Memorial Prize was also instituted by him in 1890, in remembrance of his late brother, and is still in existence today.

Mrs Phillipa Kingsbury (cousin twice removed), informed me that Rutson was thought of as being "a rather eccentric old bachelor, known for his tight-fisted approaches to all money matters", although he proved very generous with his donations to the Academy. It is interesting to think that during Rutson's lifetime a Stradivari instrument could be purchased for £50–£60. The Strad viola alone is now insured at £600,000.

Initial sketch of a scroll design by Stradivari

Rutson's bequest includes three instruments by Stradivari: a 'Golden-Period' violin made in 1718, known as the 'Maurin'; a long-model violin, 'LOBIA', of 1694; and the outstanding viola from 1696 now called the 'Archinto'. The other two violas in the bequest are a double-purfled instrument by Grancino and a large viola by the brothers Amati; and other fine instruments are violins by Heronymous II and Nicola Amati, a fabulous Pressenda 1833, a Cappa and a Rocca.

The Academy Strads are not just museum pieces but are in constant use. Christopher Warren-Green and Rosemary Furniss used them in some recent recordings, including a Vivaldi double violin concerto with the London Chamber Orchestra. Howard Davis, leader of the Alberni String Quartet, has used the Strad of 1718 over the last few months to record, among other things, the Borodin Second and Tchaikovsky String Quartets (with many favourable comments on the quality of sound that the instrument is producing). The same instrument was also used by Peter Cropper of the Lindsay Quartet. The Archinto viola was recently used by Roger Bigley of the Lindsay Quartet, and also in a lunchtime concert at the Academy given by Emanuel Vardi, who then used it in several BBC recordings. The Amati and Grancino violas are currently being used by Paul Silverthorne of the London Sinfonietta and Martin Outram of the Maggini String Quartet. Several of the Strads were used in the Gala Strad Concert held in December 1987, to mark the 250th anniversary of Stradivari's death, which raised considerable funds for the Academy.

All the other instruments in the bequest are in almost constant use either by current or ex-students. The more prestigious instruments have sometimes been lent to students: most recently, Laurence Jackson used the Strad of 1694 for his debut in the Purcell Room. Another instrument in the collection, known as the Habaneck (made by Stradavari at the age of 91) together with the Archinto, was taken to Cremona, for the occasion of the 250th anniversary celebrations.

Apart from being amongst the best-sounding instruments in the world, these Cremonese instruments are of great interest to the violin-making schools. Groups of students from the Welsh and Newark violin-making schools have made several visits to view the finer instruments in the Academy collection. In fact the Archinto was used as a model by Newark for several years.

All the instruments in the bequest are in fine condition and it is hoped that they will still be around, and being used, in another 300 years' time. Photographer Clarissa Bruce has recorded the beauties of each instrument, which are reproduced on the following page.

The Rutson 'Amati', 1640

THIS VIOLIN is by Nicola Amati (1596–84). The Amati violin-making tradition spans several generations from Andrea Amati (1525–1611), founder of the Cremonese school. Nicola, the fifth son of Heronymous, was the greatest luthier of his family. His instruments have never been surpassed for their fine flowing lines and beautifully carved scrolls. The violins possess a tone which is fascinatingly sweet and astonishingly penetrating. This fine example of Nicola's work was made in 1640; the outline is known as the Grand Amati and is the larger of the two sizes of violin that he made.

The 'Long Strad', 1694

ANTONIO STRADIVARI experimented with many changes in the size and outlines of his instruments. It has been suggested that he served as an apprentice with Nicola Amati and worked closely along the lines of the Amati tradition for the first part of his life. During the years 1690–1700 he made violins which had much in common with those of the Brescian makers of the previous century. These have become known as 'Long Strads'. The instruments possess a beautiful tone and are often admired for their feminine curves.

The 'Maurin', 1718

THE YEARS 1700–20 are known as the 'Golden Period' in Stradivari's working life. These instruments show a return to the Amati outline, the work is bolder and the arching is stronger and flatter. The instruments from this period are incredibly fresh, especially when one considers that, in 1718, Stradivarius was 74 years old. He made his last violin in the same workshop 18 years later. The tone of the 'Golden-Period' instruments has never been improved upon or bettered by subsequent makers, although some argue that it was equalled by Giuseppe Antonio Guarneri, 'del Gesù' (1686–1745).

The 'Archinto', 1696

THIS INSTRUMENT, one of ten remaining Stradivarius violas, is in extraordinary condition. It still retains most of its original varnish and has suffered very little wear and tear over the years. It is one of two violas made by Stradivari in 1696 and, with its full arching and long corners, it reflects the work of his teacher, Amati. The viola was once owned by Count Archinto, hence the instrument's appellation.

The Ku-Cheng

Zi-Lan Liao outlines the history and traditions of the 'Chinese Harp', and explains how Boots the Chemist has helped her art.

James Burdett

Zi-Lan Liao demonstrates the art of Ku-Cheng playing

Chinese music dates back to *c.* 3,000 BC. The oldest instrument still used is the "Ch'in", a seven-string zither. Alas, its sound is very muffled, because the strings are made of silk and the sound-box is extremely thin. Some old instruments have disappeared; some are still in use, but in a more modernized form: for example, the "Pi-Pa" (a four-string lute) and the "Re-Hu" (a two-string violin). My own instrument is the "Ku-Cheng". Some English people call it a 'Chinese harp', but it is played on a table and classed as a zither. The Ku-Cheng dates from the Quin Dynasty (221–207 BC) and, although we have no drawings to show us what the early forms of this instrument looked like, we can imagine its shape from old Chinese poems and legends.

There are two legends about the Ku-Cheng. One concerns two daughters who were talented players of the 25-string "Bi". When their father died, the family split up and the daughters fought over who should own the Bi. Unable to come to an agreement, they cut the instrument in two. One piece had 12 strings, and the other 13 strings. The elder sister took the latter. This instrument was given a new name, the "Cheng", which, when pronounced in Chinese, sounds similar to the word meaning a fight. Because this instrument was old, later generations called it the "Ku-Cheng" ("Ku" means ancient). The other story is more realistic. It is a simple history of an instrument called the Ku-Cheng, which had 13 strings made of silk, was played in the Emperor's Court and was therefore highly regarded.

The Ku-Cheng is about 1.5 metres long and 350 centimetres wide. It rests on two stands, one at each end of the instrument. The player sits at the right-hand corner of the instrument. Each string is supported by an individual wooden bridge. The sound-board, although quite thin, amplifies the sound of the strings very well. The instrument is made from a Chinese wood called 'Wu-Ton', which can bear the great strain caused by the string tension. Even so, Ku-Chengs often crack and split. There is a box at one end of the instrument, where all the tuning pins are stored. The tuning pegs were placed on top of the instrument until 60 years ago, when modern tuning pins, the same as the those on the French harp or piano, came into use. Tuning is carried out by adjusting these pins, which in turn adjust the tension of the strings, and then by moving the bridges forwards and backwards. Pitch changes during play are achieved by pressing the strings on the left-hand side of the bridges. The Ku-Cheng is tuned to a pentatonic scale: *Gong; Shang; Jiao; Zhi; Yu*, which translates as doh, re, mi, so, la. To play fa or te, the player needs to change the note by pressing down the strings tuned to mi or fa; or la for te. The Ku-Cheng is usually tuned in D major like most Chinese music. The instrument has a range of four octaves. (D two octaves below middle C, and D two octaves above middle C.)

For centuries Chinese musicians were poor and relatively unsophisticated. Musicians were held in low esteem because of the insubordinate nature of many old songs written to encourage revolutions and unrest. During the 1950s, around the time of the Cultural Revolution, Mao Tai Dong's wife encouraged musicians to improve their folk instruments, especially her favourite Ku-Cheng. The instrument was enhanced by adding carvings, the natural wood appearance becoming more accepted, instead of black lacquer. It was enlarged to 21 strings, now made of a steel, silk and nylon composite. This was by far the greatest improvement, giving the modern Ku-Cheng its full sound. Some Chinese harpists use steel strings for the high pitches to produce a bright sound, but I personally think this produces an imbalance of sound. Early Ku-Cheng music is very simple. The left hand, I believe, was first introduced in 1953, allowing variations and embellishments to simple, traditional songs. By 1969, the left hand was used a lot more for playing the melody, and left-hand technique is now almost equal to that of the right. The repertoire of the Ku-Cheng reached its peak in the 1970s with the famous piece, *Before and After the Typhoon*. After learning this tune, the Chinese musician finds it hard to maintain an interest in the old traditional repertoire! Indeed this is how I acquired my own interest in writing new pieces for the Ku-Cheng.

Ku-Cheng players are always looking for more improvements. One way forward would be a system for changing keys but, unlike the western harp with its pedals, when changing key on the Ku-Cheng one needs to re-tune each string, which takes a long time. Another problem is keeping the instrument in tune. When the left hand stretches the string, the bridge can move slightly, altering its pitch. Modern strings require artificial nails to be worn, as one's own nails wear down much too quickly. I used to use large celluloid nails when I was in China, but now I prefer smaller plastic nails from Boots! They are more delicate, give a clearer tone, and improve speed and articulation. The music of the Ku-Cheng has a lot to offer the listener, sounding less mechanical than the western harp, and a constant vibrato effect is easily achieved. The music evokes strong images, 'paints a picture' and captivates the listener.

- ***Zi-Lan Liao is a second-year student at the Academy, where she is studying Classical Harp.***

Orchestral Manoeuvres

However talented, young players face an uphill struggle getting established in the orchestral profession. Andrew Stewart investigates a new initiative between The Philharmonia and the Academy that seeks to remove some of the strain.

In business, risk-taking is an everyday occurence and investing in the future one of the keys to success. For a number of years Britain's major professional orchestras have been adapting and developing sound commercial practices to secure larger audiences, greater prestige and increased sponsorship revenue. Only recently, however, have orchestras recognized the potential possibilities offered by collaboration with the music colleges. The Philharmonia has forged a link with the Academy, one which is intended to offer students a realistic view of life within an orchestra.

'The association started really before I became orchestra Chairman', explains Rodney Stewart, 'when it seemed that it would be a very good idea to connect the orchestra and the Academy. I think sometimes we forget that the next step up once students leave the conservatoires, however well qualified they are, is to get a job.' Real opportunities to gain professional experience before students begin to audition for orchestral jobs are limited. 'This is a very young orchestra, which helps associate the students with the players and vice versa.'

Stewart feels that there is room for further development and that one of the major problems yet to be overcome is that of marrying the Academy's schedule with those of conductors working with the orchestra. 'We have got conductors who are interested in coming in, but they need to know two years in advance. Some of the younger conductors have been very keen, because they realize that the present generation of students is their own future. The same applies to soloists working with the orchestra: many would like to take masterclasses at the Academy. I now need to say "Mr X will come and do something but you must book dates well in advance".' The Philharmonia aims to foster links with Academy students and bring them into the orchestra in rehearsal. 'We would like to do something like the LSO and Guildhall School of Music, especially when the Duke's Hall has been renovated.' The orchestra wants to use the Duke's Hall as a rehearsal venue. 'This will make it much easier to bring students in, and my idea is to sit them at the back of the orchestra, with the conductor's agreement. I feel students would be much happier coming in within their own environment.'

On the morning of my visit to the orchestra's office, The Philharmonia had just held a press conference to announce its public reaction to the Tooley Commission recommendations on South Bank residency. Whatever the eventual resolution of that issue, The Philharmonia remains committed to working closely with young people, whether to attract future audiences or players. David Whelton, Managing Director of the orchestra, explains that 'as a precedent, when we toured Japan, we brought in a number of young Japanese students to play in Mahler 8.' According to Stewart the orchestra moaned at first, "Oh, they won't be good enough; they're not up to our standards", but were proved to be wrong. 'They were smashing players and it worked very well.'

'One of the things that works very well for us', says Stewart, 'although the South Bank thing may cause a few hiccups, is the idea of having Academy students playing in the Festival Hall foyer before Philharmonia concerts. The students have now developed their own audience.' Whelton points out that 'the South Bank are distinctly unco-operative. We think this is very regrettable, because if you do come to one of our concerts you see beforehand this great gang of people listening to quality players. The students love it and so do our audience. My view is that these events complement our concerts and, in terms of what we can offer our subscribers, they are a value-added enhancement. I would view our connections with the Academy as the beginning of a long association that will develop naturally with time. The orchestra can show to people what the end product of Academy training is going to be and offers a high-profile collaboration.' Stewart invited the Academy to provide foyer events prior to Philharmonia concerts after hearing 'a most ghastly jazz band playing' immediately before a performance of *The Creation*. 'I thought, what help is this to us? It was driving people away.'

Stewart wants to increase the involvement of Philharmonia principals in Academy orchestral coaching sessions. 'Once the Duke's Hall is re-opened the Academy is going to have to earn money from it, and The Philharmonia is eager to hire it for rehearsals. We want to co-ordinate that with the use of students in the orchestra and to set up more masterclass sessions with our players and conductors.' Andrew Davis, Essa-Pekka Salonen, Kurt Sanderling, Sir Neville Marriner and Giuseppe Sinopoli have expressed their willingness to work with Academy forces as have Philharmonia players. 'There's no shortage of conductors who would like to come in: no one has refused my invitation.' Such active professional interest can be only beneficial to student instrumentalists, as Sir Colin Davis has so admirably proved already at the Academy.

In My View

Sir Colin Davis takes time out from rehearsing the RAM Symphony Orchestra to talk to Andrew Stewart.

Most adults are astonished by talented children. Is it a freak of nature or a gift from God that prodigious nine-year olds can excel at calculus or that a Mozart should produce such fine music before his teens? Precocious talent is frequently paraded by way of entertainment. Only rarely is fine teaching acknowledged as the motive force behind 'gifted' children. All too often, however, the best in education is offered in isolation or starved because of lack of money. The Academy's commitment to excellence is not a radical philosophy of education, but one that sustains an atmosphere of high achievement for young musicians, where masterclasses play an important role and the support of good teaching is essential to student development.

Sir Colin Davis is a frequent visitor to the Academy, where his own children receive tuition from David Strange and where he is International Chair of Conducting Studies, a post which allows orchestra students to work with Davis in rehearsal and to benefit from his immense experience. Davis has strong ideals about music education and the sheer amount of energy required to create music. 'Music demands special input. It's such a marvellous literature. Mercifully, I have not yet found anything that is more satisfying, although I have studied many other things. In teaching, one has got to try to put across why this is so, and that's a very difficult thing to do. Of course, the negative side of a music school is its entrenched professors, and everybody must be on the look out for people using such places for their own ends.'

'When a government takes away the money from education and then immediately starts to give lectures about the quality of life, I turn my back on them.'

'The reason why people like Lynn Harrell, Anne-Sophie Mutter and myself have become involved with the Academy is because we want to plough something back. Indeed, after all the help I've had from other musicians, I would like to be able to give to the students. It may sound arrogant, but I don't mean it like that. I think it's important that the students have someone like me, who's slightly off the main track. Maybe some things will stick when I come away – who knows where seeds may fall and sprout?' He acknowledges that his visits would be irrelevant without the regular support of good teachers. 'It's the staff here who propagate what we can sow.'

Orchestral playing, so often regarded as inferior to solo work, Davis feels, requires a special kind of sensitivity. 'If you're going to commit yourself to playing a difficult passage, it needs all the energy you've got – mental and otherwise. It also requires, as far as possible, a loss of ego, for ego is a bad persona.' Davis believes that the demonstrative, musical show-off is a destructive force, especially within the orchestra but disruptive in all music. 'The joy of casting aside surface inhibitions is comparable to any calling – religious or Mephistophelian.'

Detractors from the conservatoire-style of music teaching have focused on the narrowness of certain courses. Davis points out that learning the notes alone is unsatisfactory. 'Some people do have a quite independent facility to play a musical instrument, which has little connection with a love of music. The ones who can play the notes at an early age should be educated, and then you bring not just technical ability but an attitude conditioned by other things. I know that David Lumsden is interested in this, because he would like to produce musicians with a wider view of their heritage. If you have that understanding, then music can be brought to life for other people. Don't you think that the result of education is that you become more civilized? I'm certain I am: music actually rescued me from being a terrorist!'

Part of the Davis style in rehearsal is to draw on extra-musical references, whether it be Goethe or Shakespeare in Berlioz or a philosophical concept in Beethoven. At work with the RAM Symphony Orchestra on the *Symphonie Fantastique* Davis observes that a pizzicato effect sounds like Lear's Button. 'Nobody knows what Lear's Button is any more, whereas once every household would have known.' His exaggeration is intentionally ironic, almost idealistic. For Davis, music does not exist in a vacuum: 'When I say "that phrase is like something from Hieronymous Bosch", I sometimes wonder if people know what I'm saying.' Reading, looking and thinking are skills Davis would wish to see encouraged among all students at music college.

Equal to the intellectual input is the sheer amount of energy and enthusiasm Davis conveys to the students. 'I hope the musicians enjoy themselves: that's what I'm there for. And if they

Werner Neumeister

Sir Colin Davis

begin to give I then begin hurling it around. It's very hard for conducting students to learn how to relax in rehearsal. I've made most of those mistakes – I make different ones now – and it's so difficult not to mind getting it wrong.

Davis sees the balance between the academic and the intuitive as all important. 'As a conductor, you've studied the score and talked about the music, and you may know the answers; but you've got to prove it. The first business of the conductor is not to be boring, which requires tremendous energy, but it then goes further than that. Music is not concerned with inhibition. If anything, it's easy if you're a relatively free person – you've got to be free to make music – and you've got to be able to be as aggressive as you are tender, where the music demands it: to make war one minute and to make love the next. To be able to play music seductively, you've got to know what that's like literally. Music is the nearest thing to what we have going on around us now; the nearest thing to a living creature. It is, therefore, the image of life – that's what we're trying to find. Music is for us, it's about us, and it must contain all human gestures and feelings. The performer must express as many feelings as possible.'

As a father who takes a keen interest in his children's musical progress, Davis firmly believes that parents should have more say in their children's education. 'I'm pretty sure that most people could learn an instrument or how to sing given the chance, but things are set against them. I agree with Max Davies that singing should be an integral part of the curriculum, something in which everyone could take part and something through which anyone can learn music. But when a government takes away the money from education and then immediately starts to give lectures about the quality of life and how parents should look after their children, I turn my back on them – I have no interest! They don't know what they're talking about. They don't lecture *me* about how I look after my children. I should lecture them on what they're doing by depriving kids of opportunities.' There is a sense of indignation in Davis's voice at this point that suggests more than political rhetoric.

Sir Colin Davis despairs at the number of people whose sole concern in life is to acquire material wealth: 'We all need money to live, but the actual pursuit of money for its own sake is one of the most boring things invented.' Investing money in education, he feels, is never profligate. The spiritual and civilizing qualities of the arts may be beyond price, but without proper funding and support to train and nurture future generations of musicians, painters, writers, sculptors, dancers and the like from the earliest stages, such activities will be increasingly threatened.

President: Richard Hickox

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The Product of Excellence

Janet Snowman offers a further round-up of news of former Academy students.

Angela Piper (1961) plays the role of Jennifer Aldridge in 'The Archers' on Radio Four; **Edward Kelsey** (1954) plays Joe Grundy in the same series.

Cellist and conductor **Mark Stephenson** (1980) and London Musici were noted to have 'made a sensational debut recording' with four concertos by Malcolm Arnold, which received unanimous critical acclaim including 'Record of the Week' in The *Sunday Times* and 'Record of the Month' in *Hi-Fi News and Record Review*. Soloists included **Kenneth Sillito** (1960) and **Lyn Fletcher** (1980), violins, and **Richard Watkins** (1982), horn. Mark has also recorded Mendelssohn's Sinfonias for Strings Nos 2, 9, 10 and 12 at Snape Maltings with London Musici and the group has signed an exclusive contract with Conifer Records.

Joy Mammen, one of our Professors of Singing, reports that **Timothy Evans-Jones** (1983) has been singing with Opera East; **Chris Ventris** (1988) with Opera North and will be performing at Glyndebourne this summer; **Peter Bronder** (1984) leaves Welsh National Opera shortly and will be working both at Glyndebourne and the ENO; **Geoffrey Dolton** (1982) has been with the Opera Factory and will be playing the lead in Buxton Opera's forthcoming production of *Le Huron* by André Gretry; **Philippa Daley** (1988) has been performing with Travelling Opera; **Annemarie Sand** (1985) sang in Richard Strauss's *Ariadne* with the ENO, and both she and **Jane Highfield** (1978) are performing this summer with London Festival Opera.

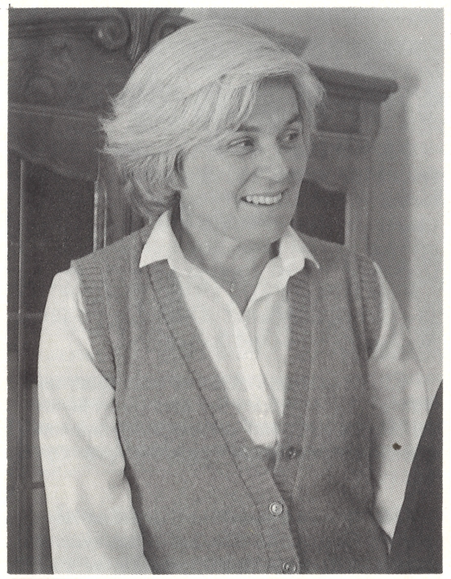
Paul Smith (1987) has joined the BBC Symphony Orchestra as tuba player; **Christopher McShane** (1988) obtained a similar post with the Royal Philharmonic Orchestra a year or two ago. **Marina Finnamore** (1989) has been appointed bass clarinettist with the Bournemouth Symphony Orchestra, and **Peter Seago** (1984) is now second clarinet with The Philharmonia.

Janet Watts (1972) was a recent finalist in the English Song Competition. Eighteen months ago, with her musicologist husband, Dr Trevor Bray, she moved into the beautiful Georgian Penylan Mansion at Llechryd, near Cardigan, where they are gathering together local singers as the basis of a chamber choir, backed by a professional orchestra of musicians drawn from all over Wales.

They are hoping to build a Glyndebourne-style organization at the house, with an emphasis on choral works and intimate opera, recitals and oratorios. Janet has also started 'The Little Music School' for local youngsters.

David Palmer (1965), who worked with the pop group Jethro Tull, brought the crowd to its feet in the Royal Festival Hall in February with the orchestration of some of the more popular works of Jethro Tull, Pink Floyd and Genesis with the Royal Philharmonic Pops Orchestra. David did a similar concert last year in aid of the NSPCC at the Barbican. He has had three best-selling albums with the London Symphony Orchestra, and now has plans to orchestrate the works of Led Zeppelin, the Rolling Stones and even perhaps David Bowie. 'Objects of Fantasy - The Music of Pink Floyd' by David Palmer and the RPO is available on BMG Records.

Rosemarie Wright (1954) has been giving recitals and master classes in universities and conservatoires throughout Australia, where she also broadcast for the Australian Broadcasting Corporation. After the RAM, Rosemary studied in Vienna, where she was the first British pianist to win the Bösendorfer Prize of a grand piano. She has performed with many leading orchestras and is a frequent broadcaster on BBC Radio Three, a recent programme being a recital on a 1799 Broadwood fortepiano.



Rosemarie Wright

Bonaventura Bottone (1972) and his wife **Jennifer Dakin** (1972) have been busy to date. Bonny

Hanya Chlala

Lyn Fletcher

is a principal artist with the ENO and has appeared at the Wexford and Batignano Festivals. He made his American debut as Pedrillo with Houston Grand Opera and his recordings include the *The Mikado* and *Orpheus in the Underworld*. Jennifer has given recitals in England and Germany.

Elinor Alberga (1975) trained at the Academy as a concert pianist, and since leaving has worked consistently as a composer. She was on stage nightly in the West End transfer of Oscar Wilde's *Salome*, produced by Steven Berkoff. The music was commissioned from Roger Doyle, the Irish composer, who was unable to do the London staging. In a recent interview, Elinor said "the written notes last about half an hour and as the show calls for an hour of music, the rest has to be improvised. The style required is something like early Schoenberg – very advanced chromatic harmony – so it really is a job for a composer". She was most recently musical director for Brecht's *The Good Person of Szechuan*. Last February her new piece, *Hill and Gully Ride*, a musical evocation of the Jamaican landscape of her early years, scored for two pianos each with two players, was performed in the Purcell Room.

John Railton (1949), who lost an arm at the age of 32, has devised a syllabus and two volumes of music for an examining board to encourage musicians who only have the full use of one hand to enjoy playing the piano. Earlier this year he gave a recital of arrangements by Bach, Chopin, Gershwin and original works by Robert Saxton and Sebastian Vittorini in Dartington's Great Hall.

The latest to join the select handful of professional women on the podium is **Elizabeth Altman** (1969) from Leeds, who was asked to become the first conductor of the Yorkshire-based English Camerata when it formed two seasons ago. Elizabeth, who studied piano at the Academy, said in an interview that she didn't think at the time to do the Academy's conducting course.

Nigel Boddice (1973), well-known in both brass band circles and the orchestral world, conducted the Lochgelly Band at the Scottish Championships in March this year. Nigel is principal trumpet of the BBC Scottish Symphony Orchestra. Whilst continuing with his solo commitments, he runs a brass ensemble and advises 'Trumpetwise' at the Royal Scottish Academy for Music and Dramatic Art.

Clive Harkcom (1975) has been bandmaster with the High Wycombe Salvation Army Band for the last six years and is the recently appointed musical director of the High Wycombe Opera Society.

The **Hartley Piano Trio** (Jacqueline Hartley [1982], violin; Martin Loveday [1982], cello; and Caroline Clemmow [1981], piano) have played throughout this country and Europe, making a particular speciality of contemporary British music.

Isabel Beyer (1954) and **Harvey Dagul** (1952) last year celebrated 30 years of recitals for Radios 3 and 4. They have given recitals, lectures and masterclasses in the UK, France, Belgium and the USA and have been invited to perform and lecture in Japan later this year. Their company, Four Hands Music, specializes in works for two-pianos/four-hands.

Composer **George Newson** (1959) was awarded a Churchill Fellowship after leaving the Academy, which took him to the USA to study electronic music and write his first tape composition, *Silent Spring*. He has had work commissioned by the BBC, LSO and the Nash Ensemble, amongst others, and enjoys writing for specific artists such as The King's Singers and Cleo Laine, and setting to music words by poets such as George Macbeth, Peter Porter and Edwin Morgan.

Nicholas Mathias (1972) has left his post as concerts director of the Bournemouth Symphony Orchestra, where he had been for seven years, to joint the artists' management division of Harold Holt Ltd.

Marlene Fleet (1965) has travelled widely in Europe and America, giving concerts with many distinguished conductors. Marlene has made a special study of Clara Schumann, recording two programmes on the life and works of this pianist/composer. She also lectures at Leicester University.

Christopher Gradwell (1965), clarinettist and saxophonist, studied at the Mozarteum in Salzburg after leaving the Academy, then became interested in jazz and improvisation. He plays with a trio which also includes **Christine Croshaw** (1965). Christine made an appearance in the film *Hope and Glory*, performing in a wartime concert scene.

Frank Lloyd (1975), former principal horn with the Scottish National and Royal Philharmonic Orchestras, is now devoting time to chamber music and solo performances, in addition to his work as a member of the London Brass. He is also a member of the Festival Trio, formed at a recent British Horn Society Festival.

Joanna MacGregor (1983) made her London debut in 1985, which resulted in an invitation to take part in master classes at the Van Cliburn Piano Institute in Texas. In the same year she was selected as the only solo pianist of the Young Concert Artists' Trusts management scheme. She has toured Africa under the auspices of the British Council, broadcasts regularly and has recorded for Collins Classics. She makes her debut at this year's Proms playing Ravel's Piano Concerto for the Left Hand, accompanied by the National Youth Orchestra conducted by Matthias Bamert.

Scott Mitchell (1989), pianist with various chamber groups, won the Christina Accompaniment Prize in 1984 and 1985 and the Eric Rice Memorial Prize at the Royal Overseas League Music Competition. He has formed a duo with clarinettist **Duncan Prescott** (1989), who has just been appointed to the Nash Ensemble. Scott has also played in France and Ireland and recently toured Israel with the Borante Trio (other members being **Laurence Jackson** [1989], violin; and **Ivan McCready** [1989], cello), and appeared at last year's Vienna Summer Festival.

Sisters **Şidika** and **Inci Ozdil** (1989) came to the Academy as post-graduate students from Turkey. Inci studied conducting and Sidika composition. Turkey saw the introduction of western classical music around the beginning of the 19th century. Under patronage of the sultans, chamber orchestras were set up in both the men's and women's sections of the Imperial palaces. The State Conservatory in Ankara was the only source of education in the area of musical composition for many years. The Premier Ensemble, conducted by **Mark Wigglesworth** (1989), featured one of Sidika's pieces, *Resistance for a Dream*, at St John's Smith Square in May.

Niamh Cusack (1980), who studied flute at the Academy, has been filming a Channel Four drama documentary about the late Botswana President, Sir Seretse Khama and his white English wife, Ruth Williams. Niamh is married to cellist **Roland Saggs** (1980), and has played many parts for the Royal Shakespeare Company in Stratford-on-Avon.

Ted Whealing (1974) is in charge of the Royal Marines Band in Portsmouth and of music for the Royal Yacht Britannia. He recently returned from a Royal tour to West Africa with TRH The Prince and Princess of Wales. In his spare time Ted directs many musical comedy shows and light music concerts both on the South Coast and in venues all over the country.

Peter Nikiforuk (1988) is executive director of the Royal Canadian College of Organists and director of music at a Lutheran church in Kitchener, Ontaria. He also teaches at the University of Guelph.

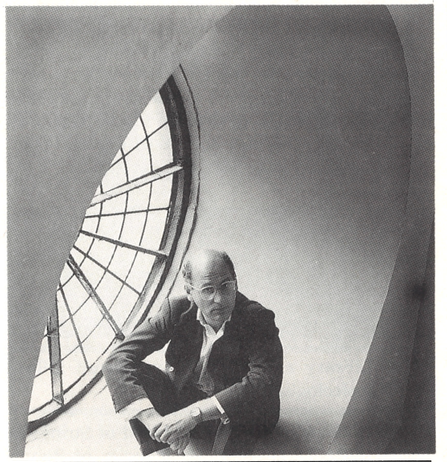
Kay Hurwitz (neé Bartlett) (1948) continues to be involved with the wonderful Youth Music Centre held for many years on Saturdays at the Henrietta Barnett School in Hampstead Garden Suburb, which she helped found some 30 years ago. Kay supervises the classes for very young violinists, and there are orchestras for beginners, juniors, seniors and parents, plus a string orchestra. The Centre provides tuition on many different instruments for the first two years, as well as Kodály and theory groups, wind and brass ensembles etc. **Robert Max** (1987) is also on the staff.

Michael Rose (1953), who was awarded an OBE in the New Year's Honours this year, has been County Music Inspector for Bedfordshire for 17 years.

Sebastian Comberti (1978) is principal cellist with the London Mozart Players and Divertimenti, and plays baroque cello with the London Classical Players and the Hanover Band; **Micaela Comberti** (1975), his sister, leads the second violins of The English Concert, teaches at the Guildhall and plays with the Salomon String Quartet.

Jane Attfield (1966), who is now Frau Jane Sesterhenn, made history as the first woman conductor at the Düsseldorf Opera House. She conducting the Duisberger Symphoniker when the regular conductor had been taken ill ten minutes before curtain-up: the performance was delayed an hour whilst the score was fetched from the hospital.

Michael Nyman (1965) is the man behind the music for Peter Greenaway films. Virgin Venture have released a box set of film scores from *A Draughtsman's Contract*, *The Cook, The Thief, His Wife and Her Lover*, *A Zed and Two Noughts* and *Drowning by Numbers*.



Michael Nyman

Felicity Lott (1973) will be making her debut at the Metropolitan Opera in New York this year, singing the Marschallin in *Der Rosenkavalier*. She will also be singing the title role in *Arabella* at the Vienna State Opera and next year she will sing the Countess in *The Marriage of Figaro* in Chicago, New York and Covent Garden as part of the worldwide Mozart bicentennial celebrations.

Nigel Clarke (1987) recently organized two concerts at the Epsom Playhouse featuring works by young composers, and hopes the series will continue to help young artists gain platform experience, particularly in performing contemporary music. Nigel has been named associate composer to the Young Concert Artists' Trust, to write music for their artists over the next two years. Novello's are to publish a number of his works.

Julian Bigg (1986) has been appointed associate musical director for the West End production of *Les Miserables*, joining current music director David White (1986). In 1983 Julian formed the Phoenix Chamber Orchestra with which he has recorded the chamber symphonies of Shostakovich for Filmtrax. He has also had conducting engagements in Europe and in South America.

Maria Moll (1975), whose first contract came whilst she was still completing her course - with Glyndebourne as Leonora in Sir Peter Hall's production of *Fidelio* - has performed since with the Welsh, and English National Opera and Scottish Opera companies. Two years ago she played the second female lead in *Phantom of the Opera* at the Haymarket Theatre, travelling from Worcester every day for the ten-month conrtact. She recently played the Queen of Hypochondria in the Richard Jones's production of *A Love for Three Oranges* at ENO (with her own two small dogs also appearing on stage) and also the witch in the same company's *Hansel and Gretel*.

David Carhart (1960) was awarded a PhD in composition at King's College, London, in 1989 – a first in the field for King's. His newly formed ensemble, Double Image, made its South Bank debut in May. Their programme included a number of David's own works. Soprano **Rebecca Lodge** (1988) is also a member of the ensemble.

Doctorates were awarded recently to **Geoffrey Alvarez** (1984) and **Nicholas Carter** (1985).

John Brearley (1961), co-principal viola with the Royal Opera House Orchestra, also researches and records traditional music of Southern Africa. There is now a tape of his work deposited in the RAM Library available to interested fellow ethnomusicologists.

Alan Broadbent (1968) is Head of Strings at Rugby School and founder/director of Rugby Sinfonia.

Susan Bullock (1983), a former winner of the Kathleen Ferrier Award, entered the National Opera Studio after leaving the Academy and became a principal soprano with the English National Opera in 1986. Exciting future developments in her career include the role of Pamina in *The Magic Flute* in the ENO's first new season production (1990–91), as well as Donna Elvira in the same company's *Don Giovanni*. She is to perform Vaughan Williams's *A Sea Symphony* with Kees Bakels and the Bournemouth Symphony Orchestra, and she makes her debut with the London Philharmonic in January 1991 in three performances of Mahler's Symphony No. 8 with Klaus Tennstedt. Also next January she sings the part of Rosalinde in the ENO's *Der Fledermaus* and Alice in *Falstaff* in the 1991–92 season. Her career has so far taken her on concert engagements to many European countries. Susan has kindly agreed to be a soloist in the Academy's next 'Opera Singalong' to be held at the Barbican at 4.00pm on Sunday 20 January 1991.

Roger Crocker (1973) has an extremely busy life: head of Music in Isleworth and Syon Schools, head of Expressive Arts and director of Centralized Provision at A-Level for the London Borough of Hounslow, organist and choirmaster of St Mary's Chiddingfold, an examiner to the University of London, LEAG and Associated Board, and adjudicator and member of the British Federation of Music Festivals. He is also author of *Active Music* (1980).

Emma Nicholson (1962) is Conservative Member of Parliament for Devon West and Torridge with special interests in computers and technology and also services for the hearing-disabled.

Gordon Cox (1964) is a Lecturer in Education at the University of Reading.

Douglas Boyd (1980) is a soloist with the Chamber Orchestra of Europe, the Gaudier Ensemble and other groups. A *New York Times* reviewer described him as "...one of the finest young oboists it has been this reviewer's pleasure to hear". He has made many solo recordings, including Bach's Oboe Concertos with the Chamber Orchestra of Europe for Deutsche Grammophon.

Douglas Boyd

Graham Nash (1974) is musical director of the London City Ballet, and has been a guest conductor for the National Symphony Orchestra and Kuopio City Orchestra in Finland; he is also a piccolo player, flautist and private teacher.

Jeremy Barlow (1963) is musical director of London Contemporary Dance School and the Broadside Band, and was director of music for Jonathan Miller's National Theatre production of *The Beggar's Opera*. Jeremy also plays and records with the Martin Best Ensemble.

News of our Thai alumni: **Pradhak Pradipasen** (1968) is the head of the Western Music Section in the Fine Arts Department of the National Theatre, Bangkok, and **Veeraphan Vawklang** (1970) is principal conductor of the Bangkok Symphony Orchestra.

John Bacon (1952) and **Christopher Willis** (1978) are on the music staff of the Royal Opera House as repetiteurs; Christopher is also working at Glyndebourne.

Catriona Young (1977) is an announcer with BBC Radio Four.

Steven Aitken (1983) was seen moonlighting from his regular job at Drury Lane Theatre, where he is playing in the hit musical *Miss Saigon*, by crossing the road to join the orchestra of the Royal Opera House for performances of *Elektra*, conducted by Sir Georg Solti. It was noted at a recent rehearsal that the trumpet/trombone section of the orchestra included seven Marylebone Road 'grads'.

News from **Susan Cotter** (1981) includes that she is taking part in a National tour of *The Rocky Horror Show* as the female lead. She has been principal girl in *Dick Whittington* and *Cinderella* and Princess Batroubador in *Aladdin* with Danny La Rue in 1988/9 and 1989/90. As well as working in the musical, *Starting Here, Starting Now*, she is teaching within the City of London as a peripatetic music teacher.

Joyce Maguire (neé Bailey) (1951) runs her own arts management company in Vancouver and is executive director of the British Columbia Choral Federation, as well as manager of six children's choirs for the Vancouver Bach Choir.

Anne Marsden Thomas (1974) continues with her work as an organ recitalist as well as being director of music at St Giles, Cripplegate. She also runs a concert series in conjunction with the Barbican Arts Centre, examines for the Associated Board and is a council member of the Royal College of Organists. Anne's initiative to recruit 500 starter organists from all over the country yielded 250 recruits within a month after its launched. National Learn the Organ Year, whose patron is the Archbishop of York, was her inspiration.

Janette Cooper (1958), former head of music at Rodean School and currently Warden of the Royal School of Church Music, is author of *The Reluctant Organist* and *Hymn Tunes for Reluctant Organists*, aiming to give guidance and confidence to people who have organ playing thrust upon them.

Carol Williams (1986) loves playing theatre organs and has already recorded several popular albums. She features regularly on BBC Two's 'The Organist Entertains'.

The Melton Group has been formed to bring singers of a younger generation, from this country and abroad, to the beautiful Melton Constable Hall, in Melton Park, Norfolk. The artistic director is **Nigel Cliffe** (1984), baritone, who gave the first recital in March, accompanied by **Paul Turner** (1983). Nigel won the Edward Boyle Memorial Award in 1988 and, as a result, gave his Wigmore Hall debut recital in January of this year. Other future engagements for him include a return to Holland for performances of Faure's *Requiem* and Bach's *St Matthew Passion*. He made his first US visit in April for a performance of *The Messiah*. Other Academy-trained performers in this exciting new venture are **Teresa Shaw** (winner in the mezzo-soprano category of the Fourth Great Grimsby International Competition for Singers in 1989), **Caroline Leeks** (1985), soprano, also accompanied by Paul Turner, and **Iain Burnside** (1979), accompanist. Patrons include Professors **David Owen Norris** (1977) and **John Streets** (1954).

Nigel Cliffe

Trevor Ford (1976) has been appointed editor of *Church Music Quarterly*, the magazine of the Royal School of Church Music. Trevor plays regularly with the English Sinfonia, English National Ballet Orchestra and the National Symphony Orchestra and is currently personnel manager for the English Sinfonia, orchestral manager for the Philomusica of London and the Midland Philharmonic, and general manager of the English Festival Orchestra. He is also well-known to present-day students for providing taxation advice lectures and sessions at the Academy and the Royal College of Music.

Halldor Haraldsson (1965) writes to us from Iceland with news of the Reykjavik Trio which was founded in 1988 and with which he performs. The members of the trio have for years given concerts as soloists and chamber musicians in their home country and abroad. Halldor is also head of the piano department of Reykjavik College of Music and founder and chairman of the European Piano Teachers' Association, Iceland.

Ron Spigelman (1989), trumpet, performed *Sequenza X* by Luciano Berio at the ARS Music Festival in Brussels in March in the presence of the composer, following his performance of the same piece which so impressed the composer at last year's RAM Berio Festival. Berio has asked him to perform the piece this Summer in Palermo and Sienna.

Chiyoko Nishioka

Making an impression in New York City is pianist **Chiyoko Nishioka** (1979), winner of the Academy's Walter MacFarren Gold Medal Prize in 1976. Since leaving the Academy she has performed in Japan and the West to great critical acclaim. In January this year she made her debut broadcast, as recitalist and interviewee, on the New York Times' stereo station, WQXR–Radio. Recent engagements have included a recital at New York's 10th Beethoven Festival and a performance of Beethoven's 'Emperor' Concerto with the Tokyo Symphony Orchestra.

News of an EMI re-release, this time on CD: Elgar's *The Dream of Gerontius* and Walton's *Belshazzar's Feast*, conducted by Sir Malcolm Sargent, features tenor **Richard Lewis** (1947) and Professor **Marjorie Thomas**.

More news on **Richard Studt** (1971). Richard played with the Academy of St Martin in the Fields for many years, then became involved with the London Mozart Players. In 1976 he was, along with **John Georgiadis** (1960), the acting leader of the London Symphony Orchestra. He has been guest leader for most of the London and regional orchestras. For the past three years he has been leader of the Bournemouth Sinfonietta, often directing, sometimes conducting and also playing concertos. He also directs his own ensemble, the Tate Music Group of London, with whom he has recorded five concertos by Vivaldi. Richard is musical adviser for the new Towngate Theatre in Basildon and principal conductor and artistic director of the Basildon Symphony Orchestra, and he frequently directs the London Virtuosi and the Concertante of London.

Congratulations to **June Keyte** (neé Rowland-Matthews) (1963) on winning a 1990 Churchill Fellowship, which will enable her to study choir training in Finland. June is founder-director of the Kingsmead Singers who have performed for over twenty years in BBC Schools music radio programmes. The group has become widely known throughout the world for its educational recordings.

William Houghton (1966), a former Academy professor of trumpet, successfully completed the 1990 London Marathon in the respectable time of four hours, raising £2500 in sponsorship to buy a guide dog and also to assist the widow of a former colleague. After the run he was fit enough to run from Westminster Bridge to meet his wife at the Royal Festival Hall Artists' Entrance. Mr Houghton has recently left the BBC Symphony Orchestra, where he was principal trumpet, to become principal trumpet with the Academy of St Martin in the Fields.

Yvonne Rosen (neé Lewis, 1976), a former percussion student of James Blades, has put other talents to good effect since leaving the Academy, as can be seen in the accompanying photo (above left). Yvonne is a member of the British Sugarcraft Guild and specializes in cake design and decoration.

In the previous issue of this magazine news of the activities of former Academy students Emma Lowe and Florence Daguerre was inaccurate. Moving Theatre has been established as a national touring company since 1985. Emma and Florence were employed by the company for its recent tour of 'And the mice will play...' and are not founder members, as implied. We apologize to the directors of Moving Theatre for this misunderstanding.

Edible musical instruments: the latest in designer chic? See what Yvonne Rosen has been cooking

News of former Academy students in this section of the RAM Magazine has been gathered and collated by Janet Snowman, the Academy's Research Officer. 'The Product of Excellence' theme is intended to give some idea of the range of activities and the achievements of alumni, and these notes are by no means exclusive or judgemental. The Editor welcomes news from all Academy students, past and present, and seeks further comment from individuals on how this informal record could be extended.

Charles Bochsa: First Secretary to the Academy

In the age of the tabloid press we have become accustomed to sordid and scandalous stories. In the conclusion to her article Ann Griffiths reveals a story of intrigue and duplicity that today would make front-page news.

In the last issue, Ann Griffiths, harpist and a former Academy professor, described Bochsa's early life until he became Secretary to the new Royal Academy of Music in 1823, an appointment that was said to have reduced England to 'a common sewer, the receptacle of all the filth and corruption of Europe'. In conclusion, she relates the rest of the career of the Academy's first Secretary, who was variously described as either a virtuoso or a villain.

Number 4 Tenterden Street, Hanover Square, was to be the Academy's home for the next 90 years. The building met all the necessary criteria, providing ample, central accommodation at a modest rental. In the months prior to the Academy's official opening, Nicholas Bochsa busily ingratiated himself with the Committee of Management by making himself totally indispensable, and on 30 August 1822 the Committee reported that 'Mr Bochsa has offered his gratuitous assistance as Secretary to the Principal, which has been accepted by Dr Crotch'. Rules and regulations were drawn up, professors were engaged, prospective students were recommended and auditioned, and on 24 March 1823 ten girls and eleven boys were admitted to begin their studies. (One surprise omission from the final list was fifteen-year-old Eli Parish of Teignmouth, destined to become a world-famous virtuoso. Did Bochsa, one wonders, sense a future rival?)

In 1822 Bochsa had already taken on the organization of the Lenten Oratorios with Sir George Smart, taking sole responsibility in 1823, when the oratorios ran into financial difficulties ending in bankruptcy. However, at the Academy, all was going well. Unsolicited testimonials in letters to Lord Burghersh mentioned that Bochsa's 'attentions and anxieties for and towards the Academy are unceasing, and his services very valuable', and that 'he continues to be extremely useful and active'. His talents as an arranger were particularly useful to the Academy, as, for instance, in the first Prize Presentation at the King's Concert Room, Hanover Square, on 5 July 1823 when Bochsa arranged the National Anthem for the awkward, but only available, combination of two pianos, three harps, oboe and strings. Similarly, a Septet written for the 1825 presentation concert was scored for harp, flute. oboe, clarinet, horn, cello and double-bass.

On 12 June 1824, 11 more students were elected to the Academy. One of them was the 14-year-old Ann Rivière, a young lady destined to play an important part in the later stages of the Bochsa saga. However, as early as 1823, unfavourable reports, insinuations and imputations in the press had begun to cast doubt on Bochsa's fitness to superintend the young people in his charge and to carry out the adopted code of regulations. Article 1 of these stated that 'the first object in the education of the students will consist in a strict attention to their religious and moral instruction'. It would appear that outside the Academy there were people who were making enquiries into Bochsa's rather murky past as thief, forger and bigamist. However, inside the Academy he was still held in the highest esteem. On 11 April 1825 the report made by the Committee of Management to the Directors drew attention to the '...the indefatigable exertions of Mr Bochsa. In addition to a large pecuniary subscription, Mr Bochsa has given two years' gratuitous attention as Harp Professor, and weekly devotes many hours of his valuable time to the improvement of the orchestra, unrequited by anything except the most cordial thanks of the Committee.'

Bochsa could hardly be expected to be so altruistic for very long. In October 1825, the Committee agreed that he should receive a salary to be fixed at £300 per annum, and advanced him £100. However, by the following February, the storm of newspaper criticism, which had been rumbling and threatening for some two years, had built to such a level that the Committee decided that Bochsa should discontinue his attendance at the Royal Academy until such time as he had instituted legal proceedings to clear the charges against him. At the same time, however, the Committee felt it '...due to Mr Bochsa to state that his conduct as connected with the Academy during the time he has been employed in it has been unimpeachable in every respect.' Yet on the 26 April, the Committee decreed that '...Mr Bochsa's suspension from all connection whatever with the Royal Academy of Music be confirmed and promulgated', and on 4 May a letter was read to the effect that his Grace the Archbishop of York could not continue as Vice-President of the Academy if Mr Bochsa returned to that institution.

Once again, Bochsa appeared to be in an untenable situation. Once again, he managed to extricate himself, this time by cleverly finding an inconsistency in the English libel laws, so that although he was able to prove libel against the

defendants, the defendants were unable to verify the truth of the accusations deemed libellous. The outcome of the court case in December 1826 was satisfactory to Bochsa, if no one else; nonetheless, from now on he was *persona non grata* at the Academy.

Just before the case came to court, Bochsa had found other employment as Director of Music at the King's Theatre, Haymarket, where he remained until 1830. On 3 December 1826, after expressing its horror at this appointment, the *Examiner* newspaper said '...we do not wish to persecute this criminal; let him sink into prudent oblivion; and may he go on teaching in families where character is no object'. By 1828 the orchestra at the King's Theatre was understandably chafing at the regulations imposed by Bochsa, who demanded obedience to 'all rules made' or which 'may be made', and in 1829 he made himself even more unpopular by reducing the players' salaries and bringing in inferior players to replace those who had resigned.

It is somewhat strange that, after the libel case, nothing more is heard of Madame Dubochet-Bochsa, Bochsa's bigamous bride of 1818 (perhaps she at least had decided to 'sink into prudent oblivion', incredible though this might appear in view of her background). After the court case and the King's Theatre débâcle Bochsa kept a reasonably low profile for a year or two, taking up harp playing once more, composing, arranging and experimenting, the results of the latter being a book, *Bochsa's New Effects*. The 'Celebrated Harp Effects' became *de rigueur* in all his concert programmes; also *de rigueur* were his 'Extemporaneous Fantasias ... on any subject given by the audience'. The London concerts he promoted were grand and glittering occasions, though sometimes in dubious taste, as in 1829 when he staged a performance of Beethoven's Pastoral Symphony with acted illustrations. At the other end of the scale he could produce 'authentic' performances, which would satisfy the most demanding audiences of today. For example, on 19 February 1836, 'Praise the Lord' from Handel's *Esther* was sung to 'Mr Perry's [*sic*] Welsh Harp Obligato [*sic*], as composed by HANDEL for T. POWELL the bard of George II'. A note in parentheses added that 'the Welsh harp here introduced belonged to Charles II'.

A participant in many of Bochsa's 1830s' concerts was Mrs H. R. Bishop, later almost universally known as Anna Bishop. The 21-year-old former Ann Rivière had become the second wife of Henry Rowley Bishop on 9 July 1831, and by 1835 was the mother of three children. Bishop and Bochsa were much of an age and had known each other since RAM days where, of course, Ann Rivière had been a foundation student. Now, all three often performed in concerts together, Anna Bishop normally singing songs by her husband such as 'Lo, hear the gentle lark' and the ubiquitous 'Home, sweet home'.

Under Bochsa's influence, however, she began to develop a more extended repertoire, giving 'dramatic concerts' in which she sang operatic excerpts in costume. On 5 July 1839 at Her Majesty's Theatre in the presence of Queen Victoria, and sharing the stage bill with Grisi, Persiani, Viardot-Garcia, Rubini, Tamburini and Lablache, Anna Bishop made her scintillating London debut. One month later she deserted her husband and children for her Svengali-like maestro, and thus began the odyssey which ended only with Bochsa's death 17 years later. Starting in Hamburg, the couple moved on to Copenhagen, Orebro, Stockholm and Uppsala before arriving in St Petersburg. From St Petersburg they travelled to Odessa, Moldavia, Cracow and Brno, reaching Vienna in April 1842. The engraving of Bochsa by Kriehuber which illustrates this article was probably made at this time. From Vienna they went on to Hungary, back to Vienna via Munich, eventually arriving in Naples in 1843 and enabled by Anna Bishop's success at the Teatro San Carlo to remain there until September 1845. Their successes were remarkable by any standards, though of course they could not set foot in France lest Bochsa be imprisoned for his misdeeds of 1816–17.

Respectable rogue? – an etching of Bochsa by Johan Hofeltch

Their hectic schedule took them back to England, and on to Ireland and Scotland. In 1847 they came to New York and toured the USA, thence to Cuba, Mexico and back to New York, where Bochsa directed and conducted Flotow's *Martha* with Anna in the title role. By 1851 they were back in London for the Great Exhibition, then they returned once more to the USA. In 1854 they were in San Francisco where, the orchestral material having unfortunately been left behind in New York, Bochsa undertook the Herculean task of writing out from memory the full scores of the twelve operas in his and Anna's current repertoire.

On 1 October 1855, Anna Bishop and Bochsa set sail from San Francisco for Sydney, Australia. The voyage was rough and tedious and Bochsa became increasingly ill with fatigue and dropsy. He rallied to conduct Anna's Sydney debut, but his time was running out, and he died at the Royal Hotel, Sydney on Sunday 6 January 1856. He was buried with great pomp and ceremony at St Stephen's Cemetery, Newtown, Sydney on 8 January. The monument over his grave was erected '...in sincere devotion by his Faithful Friend and Pupil ANNA BISHOP'.

The author would like to record her grateful thanks for the help and inspiration of Oliver Davies, FRCM.

String Profiles (II)

In the last issue John White profiled the violin professors of the Strings Faculty. Completing this round-up, he now gives us pen-portraits of the viola, cello and double bass professors.

I **said in the first** part of this article that the Academy possessed some very fine violin professors. This is equally true of my colleagues in the rest of the Strings Faculty. First, the viola staff:

Ian Jewel studied at the Royal College of Music with Cecil Aronowitz and in Italy with Bruno Giuranna. He is the violist of the Gabrieli Quartet. Ian often appears as a soloist: he gave a performance of Rubbra's Viola Concerto with the BBC Scottish Symphony Orchestra, on the occasion of the composer's 75th birthday, and of Brahms's Viola Sonata in E flat on BBC TV. He plays the viola part in a recording of songs by Brahms with Bernadette Greevy and Paul Hamburger.

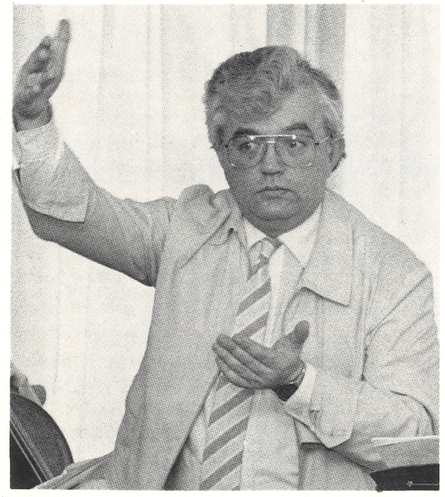
Martin Outram studied the viola with me privately and then later at the Academy. He was the first player to gain an instrumental award to the University of Cambridge. In 1983 he joined the Bochmann Quartet, now the Maggini Quartet. With this group he has toured widely in the USA and Europe and broadcast frequently on the BBC. He is a visiting teacher at Wells School. Martin has given concerto performances in this country and abroad, including a performance of the Walton Concerto in the USA and at Snape. His duo with pianist Michael Freyhan includes many less well-known works in the repertoire, e.g. B. J. Dale's Suite Op. 2 and sonatas by Rebecca Clarke, Edgar Bainton and Julius Harrison. He is currently working on an edition of Melanie Daiken's Viola Sonata with the composer.

Graeme Scott studied with Max Gilbert and Gwynne Edwards at the Academy where he won a number of prizes for solo and chamber music playing. He later undertook postgraduate study in Italy. For a number of years he was principal viola in the London Mozart Players, and was subsequently invited to become principal viola with the BBC Symphony Orchestra, a position he held for eight years. He devotes much of his time to chamber music playing and has appeared frequently as a soloist in both recitals and concertos.

Having studied with Margaret Major and Bruno Giuranna and at Cambridge University, **Roger Tapping** was a founder-member of the Chamber Orchestra of Europe, with which he toured for five years. His recordings include the Brahms and Dvorak Sextets with the Raphael Ensemble, the 'Trout' Quintet with the Schubert Ensemble and the Schubert Octet with the Gaudier Ensemble. In April 1989 he joined the Allegri String Quartet, with which he has already toured to Hong Kong, Holland, France and Germany.

Three members of our cello staff studied at the Academy with Douglas Cameron. **Derek Simpson**, the senior of the team, is one of the outstanding talents of his generation. In 1956 he won the Queen's Prize and played the Elgar Concerto with the Hallé Orchestra under Sir John Barbirolli. From 1956 to 1981 he was the Aeolian String Quartet's cellist. Derek is one of a very small group of people to have recorded all of Haydn's eighty-three String Quartets. He was principal cello in the Bath Festival Orchestra until 1967 and a member of the Reizenstein Trio.

David Strange was invited by Rudolf Kempe in 1973 to become principal cello in the Royal Philharmonic Orchestra, where he remained for 12 years. In 1985 he became principal cellist of the Royal Opera House Orchestra, a position he relinquished recently to devote more time to teaching and conducting. He has been cello professor to the National Youth Orchestra for many years and, since 1982, cello tutor to the ECYO. He is chief adjudicator of the Chamber Music for Schools Competition. David is conductor of the Royal Academy of Music String Orchestra.



David Strange

Douglas Cummings won a scholarship to the Academy when he was 15. Further studies followed with André Navarra in Paris and Gregor Piatorgorsky in the USA. He was appointed principal cello of the London Symphony Orchestra at the age of 22, a position he still holds. He often

Robin McGee

appears as soloist with the orchestra and has given many performances of the Brahms Double Concerto with his sister Diana, who is also a professor of violin at the Academy.

Lionel Handy won a scholarship to the Academy, where he studied with Florence Hooton; then followed postgraduate work with Pierre Fournier in Geneva and János Starker in Canada. He has performed many twentieth-century British works, including concertos by Bax, Finzi and Walton, and two first performances, a solo Sonata by James Ellis and a Chamber Concerto by Philip Grugh. A member of the Hanson Quartet, which appears on a recently released CD of Elizabeth Maconchy's Quartet, he also has a duo with pianist Graeme Humphrey.

One of Britain's leading cellists, **Alexander Baillie**, is the other member of the cello team. His solo career takes him all over the world. He has given first performances of works by Schnittke, Lutoslawski, Henze, Colin Matthews and many others. For several years he was a member of the Fires of London. Recently he made headlines for having successfully secured an anonymous life-sponsorship for his cello.

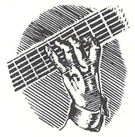
Alexander Baillie

Our two Double Bass Professors are **Rodney Stewart** and **Robin McGee**. Rodney studied the bass at the Academy, developing his skills in the Grenadier Guards. Upon leaving the Army, he worked with all the major London orchestras. He was the first principal double bass of the Northern Sinfonia and then joined the Philharmonia Orchestra, of which he is now chairman, and has helped to develop links between the orchestra and the Academy (*see* p. 18).

Robin McGee started his bass playing career as a member of Beecham's Royal Philharmonic Orchestra. Subsequently he served for 12 years as co-principal double bass in the LSO. Since that time he has concentrated mainly on contemporary music in his capacity as principal double bass with the London Sinfonietta, and has played in first performances of works by Henze, Berio, Ligeti and Oliver Knussen.

John White is Professor of Viola and Head of Instrumental Studies. He studied at the Academy with Watson Forbes and was a founder member of the Alberni String Quartet, which worked closely with many of the country's leading composers, including Benjamin Britten. He has also, as a soloist, premiered many new works by such composers as Alan Bush, Gordon Jacob and Michael Berkeley.

As chairman of the British Viola Society he was co-organizer of the 1978 International Viola Congress in London. He is viola tutor to the European Community Youth Orchestra.



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A Magician in Korea

Jasper Thorogood goes Seoul-searching on behalf of the Academy and reports back on a rich resource of musical talent.

What will you have to drink?' 'Whisky, please', I replied. Some puzzled faces looked in my direction. 'Ahh ... you strong drinker?' 'Not really .... Why?' 'Ahh ... if you drink whisky you must have whole bottle.' 'Well, perhaps just a glass of the local beer then.'

I was dining in Seoul, with my hosts Yong-Ku Park, a well-known writer, and Sang-Man Lee, editor of the leading Korean arts magazine, *Auditorium*. The beer supplemented a very colourful and beautifully served meal (eight, or was it ten courses?), at which my best chopstick technique was on show. Earlier that afternoon I had met the leader of the Seoul Philharmonic; and I had already met many prominent educationalists since my arrival a week before. Now, as I sat in a private room in this exclusive Seoul restaurant, I felt my trip had truly borne fruit.

I had gone to Korea (last November) en route to Japan, where I was to hold auditions for the Academy's Intermediate Certificate Course in Tokyo. The Academy has had little contact with the Korean musical and educational community and we wanted to put that right. My approaches to the right quarters were co-ordinated by Soon-Chung Suh, the Korean secretary of the ISME (International Society for Music Educators).

South Korea is a small, mountainous country, with a population of 42 million, a quarter of whom live in Seoul. Christianity is the main religion, introduced by nineteenth-century missionaries, who also established a number of schools and colleges and introduced western music through hymn singing. Prior to 1945 the Japanese occupied Korea, and Korean individuality (and traditional music) was suppressed. A further set-back was the Korean war of 1950–53 when Communist North Korea invaded the South, and this concluded only with the establishment of a demilitarized zone, about 100 miles north of Seoul. Unification remains an aspiration. The Republic has made immense strides to become a modern economy, with a comprehensive welfare system, an American-style plan for education and a vast housing programme.

'No one has told us about the London music schools: of course we would want to study in the musical centre of the world'.

The emphasis on formal education in Korea is very strong, with a firm family discipline and respect for academic values. There are many universities (12 in Seoul alone) and nearly all have a music school run on a conservatoire basis, with American-style courses (including Humanities). The population of the music schools is mostly female. Academic music is strong, as is the study of western music history. Orchestral playing, western-style, was established in 1945 and several orchestras are now working in Seoul. Opera is popular, and a new national opera house is scheduled to open in 1991. Young composers are actively writing in contemporary styles, sometimes combining with traditional Korean music.

My guide, Soon-Chung Suh, a violinist and a graduate of both Seoul National University and the Eastman School, Rochester, USA, has an active performing career and is chairman of the Music Education Department at Dankook University, which I visited first. I soon detected various themes in Korean music education, which were to be reinforced as the week passed. Students generally come from secure backgrounds and affluent families. They go to university locally, for the most part, and do not leave home until they graduate. Ear training is limited, and aural tests seem to present a difficulty because of the lack of training from an early age. High Schools also provide little music training or theory of musicianship: as in the USA, the universities must do it all. There is a great desire among pupils to study music in Europe and families are prepared to find living expenses, but not fees (the Goethe Institute and French Institute are very active in Korea, but the profile of the British Council is as yet modest). Korean musicians go to America and Germany, but the UK music colleges are little known. However, London as a cultural and musical centre is widely recognised and, because of their various courses in western humanities, the Koreans show a considerable curiosity about what we can offer them.

Entry to higher education, including music, is restricted to *one* entry (strictly enforced and computer-monitored) to *one* institute. If you fail to gain a place you go to the 'crammers' for a year and try again. Music schools employ a team of examiners from other universities and thus cannot interfere with the profile of student intake, which is decided strictly on merit. Lessons and consultations with members of staff prior to entry are not allowed. At audition the pupil sits behind a screen, and examiners do not know, until they receive a

phone call at 6 am on the day, where they are examining.

My next stop was at Seoul National University Music School, an extensive building up in the mountains outside the city. I was greeted with laughter and smiling faces, in an atmosphere of great enthusiasm. Here, as elsewhere, many of the text and reference books are in English, though students write and work in Korean. They have two semesters (March to June and September to December). Progress from here to the German music schools is regarded as routine. While I was there an audition team from the New England Conservatory was also visiting. 'And why not?', was the response. 'Come and help yourself.'

From here we moved on to the major arts complex in Seoul (where the vast new opera house is under construction) and visited the National Traditional Music Institute. Koreans take their ancient music very seriously, emphasizing temple music, and I saw many lovely instruments, including bells, drums, flutes, shells and the stringed-instrument 'Komingo'. All are richly decorated and produce strange and fascinating sounds.

It was bright and smoggy next day as we drove to Hanyang University past tumble-down shops, crowded street markets and fruit stalls. Seoul is a very congested city with three- and four-lane highways constantly jammed with roaring traffic. At Hanyang 800 music students enjoy a well-equipped, sizeable school, which places a particular emphasis on composition. All the senior staff had had training abroad, and there was a strong connection with the Liszt Academy in Budapest. But, as I heard frequently, 'No one has told us about the London music schools: of course our students would wish to study in the musical centre of the world.'

Ewha Women's University, a missionary college of nineteenth-century origin, is a graceful, high-class institution with fine musical facilities. First I heard the sophisticated girls in their national Korean orchestra – most unusual – and then, by contrast, saw the electronic music centre and organ students busy with Bach fugues. The day continued at MBC studios (the IBA of Korea) for a meeting with chairman Yong-Ku Park. This was followed by a televised discussion, with three critics, on the Academy and musical education. I was able to see a clip from this, and a commentary on my visit, on the national nine o'clock news that evening, just before my dinner in the Seoul restaurant.

The next day, at Kyung Hee University and its music school, I sat in on the third-year piano exams. The student enters, hands round the programme and repertoire list, bows and plays. When time is up, a bell rings – sometimes in the middle of the music – and the student bows low and departs. Although many campus buildings here look grand externally, they mostly contain wide, cold, gloomy corridors. But the students are very cheerful and my royal progress was punctuated by incessant bows from staff and students alike. The practice studios have Calor-gas heaters, usually with a kettle boiling away on top: I took advantage of the many types of Korean tea I was offered as I walked around.

I travelled by train to Taegu to visit the music school at Kyemyung University, a woodland site within the city. Everything appeared to be bursting at the seams and the music department is soon to be moved to a branch campus in the hills. I experienced an overwhelming rehearsal of Beethoven's Symphony No. 9 (an orchestra of 100 and chorus of 400 packed into a low-ceilinged room with not an inch to spare) – very immediate, to say the least! I met the professors Kim (six of the music staff were called professor Kim, a great local joke). A few language and pronunciation difficulties ensued. The chairman of the music department introduced me to the faculty: 'Professor Surogood, please meet Professor Kim, he famous magician....' 'Ahh ... this is Professor Surogood. He *quite* famous magician.' Then I went to a meeting with the impressive University president (also named Kim). He was very supportive of Korean students going abroad, and reflected that none of his 436 staff had a degree from a British university. 'You can tell the British Council what I told your ambassador', he said. 'The British are losing the cultural battle to the French and the Germans.'

After a quiet night at the Kumho Hotel, in Taegu, we continued by train through spectacular mountains to Pusan, the coastal city in the south-east. Both these major cities have a strong cultural life, with several large universities all promoting western art. In Pusan I addressed professors from the university music schools at the Arts Centre, and examined six excellent candidates for the Associated Board. Then it was back to Seoul by air, and on to Japan the next day.

Following my Korean visit we plan to make our new prospectus available to all major Korean musical institutions; audition for Korean students next autumn in Seoul; provide scholarship support; continue our association with the British Council; and maintain contact with the British-Korean Society. We hope to have an exchange of professors in the very near future, which again will widen our Korean network and increase the number of high-level Korean students coming to the Academy. With the support of the British Council, Korean sponsors and MBC-TV, we also hope to send an Academy orchestra for a two-week tour in April 1991.

A week was too short, but I felt that much had been achieved. I was greatly assisted by Kyung-Hwa Lee, a Korean composer living in London, who made many contacts for me. She is now a frequent visitor to the Academy and several of her works have been played at our concerts. In Korea, Soon-Chung Suh was a great friend and adviser and the British Council also deserve sincere thanks for financial support and much useful information. This will, we hope, be the start of a long and happy association with Korea.

• *Jasper Thorogood is Deputy Warden of the Royal Academy of Music.*

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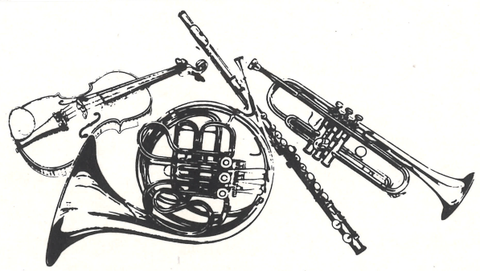

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A Tanglewood Tale

Mark Townend revels in the delights, both musical and culinary, of the Tanglewood Festival.

Mark Townend

After spending two nights in a youth hostel in the heart of New York City with its fast cars, fast food and fast lifestyle, I found it quite a relief to arrive in the small town of Lenox, 250 miles west of Boston, which apart from its pizza house and ice-cream parlour, is probably best known for the annual music festival held at Tanglewood.

During the summer months Tanglewood is the home of the Boston Symphony Orchestra and host to one of the world's best-known music schools: Tanglewood Music Centre. Housed within this centre is Boston University's Tanglewood Institute, which administers the Empire Brass Seminar. The Empire Brass Quintet (Rolf Smedvig, Jeff Curnow, Martin Hackleman, Scott Hartman and Sam Pilafian), five extremely dedicated and very enthusiastic musicians, first met whilst students at Tanglewood. They were the first brass ensemble to win the celebrated Naumberg Chamber Music Award. Since then they have thrived on a very busy concert schedule, performing all over the world and playing an extensive and varied repertoire. They have commissioned works from many leading composers, participated in concerts with such notable orchestras as the Chicago Symphony and Boston Symphony and have numerous superb recordings to their credit.

After a filling breakfast in the canteen of Boston University's West Street campus, the Empire Brass Seminar got under way with a placement audition. Once the players were established into the appropriate groups, the main part of the programme could begin: concentrated practice!

Each day followed a similar routine: a two-hour coaching session in the morning, followed by a trip either to Tanglewood's main canteen or to Joe's Diner for a huge 'cheesesteak sub' (a typical American delicacy comprising a soft French bread-stick sliced in half, filled with delicious pieces of freshly cooked steak and topped with lashings of melted cheese!). In the afternoon a further two-hour coaching session, masterclass or lecture on breathing or relaxation techniques was followed by a substantial evening meal. The remainder of the day was available for further rehearsal or attending a concert in Tanglewood's main grounds.

All the rehearsals during the Empire Brass Seminar are held out in the refreshingly clean air of the Institute's grounds. Conditions, however, were sometimes less than ideal, with high levels of humidity, temperatures in the 90s and hordes of mosquitoes. One of the first coaching sessions I experienced was from Rolf Smedvig, the Quintet's first trumpet player. Clad in shorts, tee-shirt and shades, he proclaimed: 'Hey guys, let's get some sounds going!'. As the coaching progressed, we were instructed to 'Get on the front of the beat', 'Count the fermata in tempo', and 'Go from the last eighth-note measure of 25'. In the fullness of time I was able to dispose of the English/American dictionary!

In addition to group coaching there were 'plug-in' rehearsals, where members of the EBQ traded places with students in order to suggest and illustrate different musical ideas and concepts. The aim of these masterclass rehearsals was to prepare each group for the end of every week when the six student quintets participated in the performance class, supervised by the EBQ and video- and audio-taped for detailed analysis afterwards. Comment sheets were received on each performance.

While I was at Tanglewood, the EBQ was recording material for its forthcoming album 'Class Brass', a *tour de force* comprising arrangements of mainly orchestral works, ranging from Fauré's *Pavane* to 'Buckaroo Holiday' from Copland's *Rodeo* and Mussorgsky's *Pictures at an Exhibition*. The virtuosity of the players and their exceptional sense of ensemble, together with the group's skilful arranger, Sam Pilafian, have created breathtaking results. I was privileged to listen to the recording sessions and can safely say that the outcome, on the Telarc label, is stunning.

One of the great things about the Tanglewood Festival is the opportunity to watch the Boston Symphony Orchestra's rehearsals, under the direction of conductors such as Leonard Bernstein, Seiji Ozawa, Jeffrey Tate, Charles Dutoit and Yuri Temirkanov working with such great soloists as Itzhak Perlman, Yo-Yo Ma, John Lill and Jessye Norman. Other notable performances were given by the London Classical Players and Roger Norrington and by Canadian Brass appearing with brass principals from the Boston Symphony and New York Philharmonic orchestras.

The summer of 1989 will remain in my mind for many years to come with its memories of new-found friendships, beautiful scenery, intense concentration, and gross amounts of food! The EBQ's dedication and commitment to music and teaching coupled with their enormous ability to communicate were a real inspiration not only to my own playing but to my whole approach to playing. Those six weeks were a very special experience.

- ***Mark Townend is a fourth-year Academy trombone student studying with Harold Nash.***

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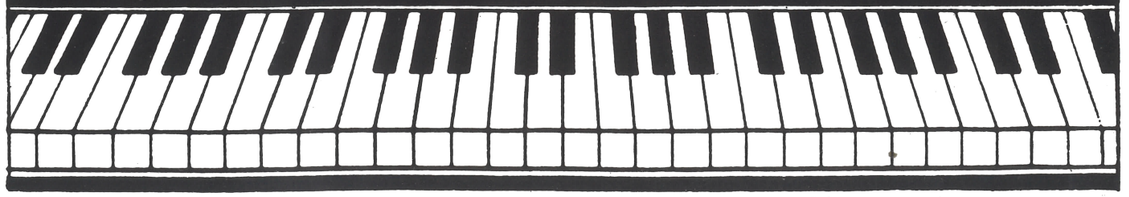

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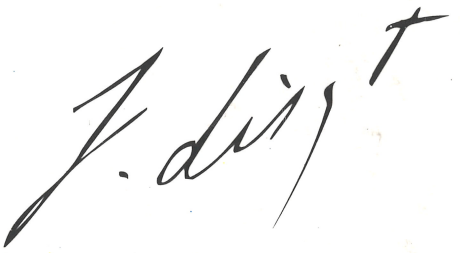

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